MADE IN AMERICA:

THE ORGAN WORKS OF ARTHUR FOOTE

BY

PATRICK KRONNER

Submitted to the faculty of the
Jacobs School of Music in partial fulfilment
of the requirements for the degree,
Doctor of Music
Indiana University
July, 2017

Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

Doctoral Committee

_____
Janette Fishell, Research Director and Chair

_____
Andrew Mead

_____
Frank Samaratto

_____
Christopher Young

July 11, 2017

In memoriam George Grobbel.

Acknowledgements

Thank you to Claire Caruso, Paul Cienniwa, Susan Clermont, Leo Collins, Sallyjo Belanger, Barbara Benedett, George Bozeman, Janette Fishell, Wayne Leupold, Maria Jane Loizou, Andrew Mead, Barbara Owen, Paul Peeters, Maryalice Perrin-Mohr, Mike and Susan Powell, Frank Samarotto, Jacob Taylor, Christopher Young, my friends and colleagues at the University of Notre Dame and my family.

Table of Contents

List of Examples

List of Tables

List of Appendices

Chapter 1: Introduction

Arthur Foote: The Dean of American Composers

If mentioned at all, the name Arthur Foote (1853-1937) is listed in history books and musical dictionaries as a member of the "Second New England School" or as one of the "Boston Six." Although there have been three dissertations and one biography on the man and his works, Foote's music unfortunately remains peripheral in the story of American classical music. This seems curious for a man who was often hailed in his own lifetime as the "Dean of American composers"[1] and "one of the immortals in American Music."[2] His music was championed by the likes of Serge Koussevitzky and was performed by America's great ensembles, including the Boston and Detroit Symphonies, the Kneisel String Quartet, and John Philip Sousa's band.[3] In Foote's own lifetime, music historian Benjamin Lambord wrote that his music was the "pure and perfectly formed expression of a nature at once refined and imaginative." [4] Lambord said further:

> In these days of startling innovations… [Foote's music] is unquestionably genuine and relatively simple. It stands forth as a substantial proof that delicate poetry and clear-cut workmanship have not failed to charm.[5]

When Lambord wrote those words in 1915, the musical world was still processing the shock of Stravinsky's revolutionary work *The Rite of Spring,* which premiered just two years earlier. Schönberg and others were experimenting with atonality. Though jazz

[1] Edward F. O'Day, "Varied Types XXIX: Arthur Foote," *Town Talk: The Pacific Weekly*, July 8, 1911, 7.
[2] "My Best Organ Compositions vs. My Best Sellers." *American Organist*, November, 1919, 460.
[3] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 269.
[4] Ibid., 205.
[5] Ibid., 205.

would soon appear on the popular music scene, America had not yet found her unique musical voice. On this topic, Foote wrote:

> …although we cannot claim that a genuine, characteristic school of American music has yet developed, nor that there are any marked signs of such an event, we can yet feel that there is a fairly large group of composers producing music that is extremely worthwhile.[6]

Foote can certainly be numbered as one of those American composers producing "extremely worthwhile" music.

When one considers all of the radical musical changes happening at this period, the relatively conservative works of a seemingly minor American composer can pale in comparison. However, when one studies the music itself and the circumstances in which it was composed, not only does its simple beauty become apparent, but the important role it played in the slow evolution and establishment of art music in America does as well. Foote's music is genuine, unassuming, and unpretentious. Although he did devote time to the study of Wagner, Schönberg, Berg, and Stravinsky, Foote did not attempt to imitate their works or to shock the music world as they did. He had found his voice and said only what he felt needed to be said. "Devastating tragedy is not his forte; serenity or quiet melancholy is." [7] As a friend of the famed composers Hubert Parry, Charles Villiers Stanford, and Ignacy Jan Paderewski, and as a contemporary of Henry Wadsworth Longfellow, Camille Saint-Saëns, Pyotr Ilyich Tchaikovsky, Josef Gabriel Rheinberger, and Antonin Dvořák, Foote reflected an approach to art not dissimilar to theirs: his music is based in tradition, and it is direct, clear, and approachable.

Unique among his American peers and forerunners, Foote is noted for three firsts:

---

[6] Arthur Foote, "Thirty-Five Years of Music in Boston," *Harvard Musical Review*, October 1912, 9.
[7] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 212.

> 1) he was the first American composer to receive his entire musical training in the United States; 2) he obtained the first Master's degree in music to be granted by an American university; and 3) he was the first native-born and native-trained American composer to achieve international recognition, as a member of the so-called 'Boston Group.'[8]

Though noted for his American schooling, the limited training he did receive under teachers John Knowles Paine, Stephen Emery, and Benjamin Johnson Lang, was thoroughly European, resting heavily on their studies in Germany and England. Always abreast of current musical innovations, Foote also made eight trips to Europe to soak up what he could from the likes of Richard Wagner in Germany—he attended the premier of the first *Ring* cycle in 1876—and Stephen Heller in France. His works were made widely available in the United States Through his publisher A. P. Schmidt, and also issued by multiple publishing houses in London, Leipzig, Hamburg and Paris—a testament to the respect his works received in Europe.[9]

Lacunae in Prior Literature

Although there have been brief discussions of the organ works in books (*Arthur Foote: A Musician in the Frame of Time and Space* by Nicholas E. Tawa) and scores (*Arthur Foote: The Complete Organ Works* edited by Wayne Leupold), there have been few detailed discussions of Foote's contributions to the organ repertory and no substantive documents or dissertations on the topic of his organ works. In the existing publications on his organ works, key elements such as the specifications of the instrument for which he composed the works and an investigation into the performance practices suitable for his works, are missing. Aspects of Foote's activities as a church organist, as a concert artist, and the instruments he played also deserve more attention. Two of his three

[8] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), v.
[9] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), v.

chamber works with organ also remain unpublished and unperformed. This study will address this vacuum of information by exploring Foote's contributions to the repertory of American organ music and the performance-practice associated with his works. This study will attempt to paint a more complete picture of Arthur Foote as a concert organist, church musician, and composer of organ music, and present first editions of the unpublished chamber works with organ.

Foote often wrote about the organ and what is appropriate music for the "King of Instruments" in his crusade to raise the standards of musical culture in America. Did he always practice what he preached? Did he only play the "authentic" organ music that he promoted in his prose? What does this say about organ culture in America at that time? What were the organs of his day like? How should one register and perform his organ works? Which treatises might shed light upon the performance practice suited to his music? How were his organ works received in their day? Why should they be performed today? This dissertation will seek to answer these, and other, questions even as it presents a case for the continued performance of Foote's organ works.

Sources and Materials

For information regarding Foote's compositional style, this study will draw upon the various theoretical books and articles written by Arthur Foote as well several dissertations such as *Arthur Foote: American Composer and Theorist,* by Frederick Edward Kopp. In addition to dissertations, biographical information will be drawn from Foote's personal scrapbooks which are held in various library archives (Harvard University Archives, New England Conservatory, The Library of Congress, Boston Public Library, *i.a.*) and in books such as *Arthur Foote: A Musician in the Frame of Time*

and Place by Nicholas E. Tawa. For analysis of the organ works, this study will consult *Arthur Foote: The Complete Organ Works* from Wayne Leupold Editions, in addition to original manuscripts such as those held at the New England Conservatory of Music Library in Boston and the Library of Congress in Washington, D.C.

Chapter 2:

Modest and Kindly: The Life and Works of Arthur Foote

Arthur William Foote was born in Salem, Massachusetts on March 5, 1853 to Caleb and Mary Wilder Foote. He began piano lessons at the age of twelve and two years later was already playing Chopin's "Ballade in A-flat."[1] Due to his rapid progress, Foote was referred to the famed teacher Benjamin Johnson Lang who saw that the young Arthur was enrolled in harmony classes with Stephen Emery at the New England Conservatory. By 1870 he was studying counterpoint and fugue with John Knowles Paine at Harvard College, where he later directed the glee club. In his writings Foote admits that he is mostly a self-taught musician, crediting much of his knowledge more to reading, observation, and questioning, than to his formal studies. Of his days at Harvard he wrote, "… I look back to little real teaching; nor do I seem to remember many who made us vitally interested in really learning, in acquiring the ability to think."[2] This is also supported when one considers the relatively small amount of time he actually spent studying music in his lessons or college courses. He cites *Dwight's Music Journal* as having great influence on his taste and knowledge[3] and J. K. Paine for "what was strong and good in music."[4] This makes his music and his contributions to music education in this country all the more amazing. Foote graduated from Harvard in 1874 and received his Master of Music degree the following year.

---

[1] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 21.
[2] Ibid, 32.
[3] Ibid, 23.
[4] Ibid, 33.

In the summer between his degrees Foote, "wishing to use the summer or 1874 to advantage," took his first organ lessons with Benjamin Johnson Lang in Boston.[5] It was Lang who encouraged him to pursue a future in music rather than a career in law or as the editor of his father's paper, *The Salem Gazette*.

After leaving Harvard in 1876 Foote began teaching music lessons in Boston and took his first church position as the organist at First Unitarian Church. Foote married Kate Grant Knowlton in 1880 and she gave birth to their only child, Katherine, in 1881.[6] By 1880 Foote was an active member of the Boston cultural scene and regularly presented series of chamber music concerts for which he performed as a concert pianist and organist. Foote's first opus numbers were published in 1880 by Arthur P. Schmidt of Boston and his last in 1919. His works were performed throughout the country by groups such as the Boston Symphony Orchestra and the Kneisel Quartet, and they were widely published throughout Europe.[7]

Most of the influence he exerted during his lifetime was through his work as a pedagogue, lecturer, theorist, and as a member of professional organizations. In 1882, *Musical Boston* called him "one of the most successful of Boston's teachers."[8] His theory textbook *Modern Harmony in Its Theory and Practice*,[9] written in 1904 with Walter Spalding, was very popular and used across the country for three decades (subsequent

---

[5] Ibid, 34.
[6] Nicholas E. Tawa, "Arthur Foote," in *Grove Music Online/Oxford Music Online,* http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2257535 (accessed September 22, 2016)
[7] ibid.
[8] "Musical Boston: Its Orchestras, Clubs and Musical Institutions." *Music and Drama,* New York, June 3, 1882, 3.
[9] Arthur Foote and Walter R. Spalding, *Modern Harmony in Its Theory and Practice* (Boston: A. P. Schmidt Co., 1936).

editions were published in 1924 and 1936.)[10] As a testament to his grasp of modern techniques, his second theoretical text, *Modulation and Related Harmonic Questions,* was the first English-language book to address the important Romantic-era practice of modulation by thirds—a technique often employed in Foote's works.[11] As a professor Foote taught at the New England Conservatory and was later offered a position (which he turned down) as the chair of the music department at the University of California in Berkeley, where he was a guest lecturer in 1911. He was a founding member of the American Guild of Organists, its president from 1909 to 1912, and also an active member of the Music Teachers National Association where he was a "silent, progressive force."[12] He received honorary doctorates from both Trinity and Dartmouth colleges and was a member of the National Institute of Arts and Letters and the American Academy of Arts and Sciences.[13]

All accounts of the man himself portray a modest, kind, inelegant, curious, and open-minded gentleman. "…He was abreast of and keenly interested in everything."[14] Always willing to listen and to learn from others, he would patiently hear out an opposing viewpoint or radical musical concept without passing judgment—open to the possibility of a change in his own position. "He stood… singularly firm, singularly integrated, as a creative artist, and was never hesitant… of stating where he stood, but knew very well the

[10] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 280.
[11] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), xiv.
[12] Hamilton C. MacDougall, "Arthur Foote's Life Comes to a Close," *Diapason*, May 1, 1937, 3.
[13] Nicholas E. Tawa, "Arthur Foote," in *Grove Music Online/Oxford Music Online*, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2257535 (accessed September 22, 2016)
[14] Olin Downes, "The Music of Arthur Foote," *New York Times*, April 18, 1937.

fallibility of human opinion."[15] An unidentified newspaper clipping preserved in the Foote scrapbooks at the Library of Congress portrays him thusly:

> Modest, though self-respecting; kindly even in his criticism of others; uncompromising in his attitude toward that which he does not respect, but without personal bitterness; Mr. Foote is a type of musician of which America, and the world, would be richer were there more.[16]

In 1918 Wilber Hascal, Foote's close friend of thirty years, penned the following description of his character in the June issue of *American Organist* magazine:

> The four attributes ascribed to many born in the decade (1850-1860)- ability, character, honesty and common sense- are all strongly emphasized in Foote. His love of humor betrayed by the "twinkle in his eye," his freedom from jealousy and malice, fruitage of kindly nature, are really by-products of his strong and vital character. As a man he is simple and modest, two very refreshing qualities in a person of note, encouraging to, and sympathizing with, those in trouble.[17]

Olin Downes provides a humorous portrayal of another side of the man: "… he was deeply religious, but could summon a hot temper, and could express himself picturesquely. In other words, he could swear, artistically and without apology." Perhaps the occasional presence of this "hot temper" explains why he felt compelled to paste the following clipping into one of his scrapbooks: "Remember that when you are right you can afford to keep your temper, and when you are wrong, you can't afford to lose it."[18]

Having "said all that he had in him"[19] and with his last major composition—"Nocturne and Scherzo for Flute and String Quartet"—having been completed in 1918, Foote led a quiet, but active, life in the intervening years before his death nineteen years

---

[15] Ibid.
[16] Unidentified clipping. Arthur Foote: Letters, music, scrapbooks. The Library of Congress, Music Division, Washington, D.C.
[17] Wilbur F. Hascall, "Arthur Foote," *American Organist*, June 1918, 300-301.
[18] Unidentified clipping. Arthur Foote: Letters, music, scrapbooks. The Library of Congress, Music Division, Washington, D.C.
[19] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 355.

later. He would spend time at the piano relearning works such as Bach's *Italian Concerto* and his favorite works of Brahms; corresponding with friends, and reading newspapers.[20]

Arthur Foote died from sudden pneumonia on April 8, 1937 in Boston, Massachusetts at the age of eighty-four. His death was widely reported in the country's major newspapers and music journals. In a wonderfully colorful tribute from the *New York Times*, Olin Downes summarizes his feelings towards America's "Dean of Composers:"

> He lived in music and cultivated it in every possible way with intense satisfaction. He respected this privilege, and was fortunate in his devotion... What an honor he did his art! What benefit he conferred upon his fellow-man! How successful, how enviable, his lot![21]

For an in-depth look into the life of Arthur Foote, the reader is referred to Nicolas E. Tawa's extensive biographical study, *Arthur Foote: A Musician in the Frame of Time and Place* (The Scarecrow Press, Inc. 1997).

Foote's Compositional Output

Foote's major compositional output spans some forty-five years from his first work "Trois Morceaux de Piano," op. 3 in 1877, to "A Night Piece*"* in 1922.[22] Despite spending the majority of his time as a teacher, a performer, and—to a lesser degree—as a church musician, he managed to compose over two-hundred works in that period.[23] His best compositions are certainly his chamber and orchestral pieces, followed closely by his keyboard works, and lastly his vocal and choral works. Overall, his works for strings are superb: the "Suite in E major," Op. 63 and the string quartets are, from this author's

[20] Olin Downes, "The Music of Arthur Foote," *New York Times*, April 18, 1937.
[21] Ibid.
[22] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), xii.
[23] Ibid.

perspective, among his best. All of the chamber works are worth knowing, but his "Nocturne ('A Night Piece') and Scherzo for flute and Strings (1918)" is an exceptional example of both of his mature style and his mastery of expression. The chamber works remain his most frequently performed and recorded works. While there are no symphonies, there are two orchestral suites, a programmatic tone-poem, and one concerto, among other works. The symphonic prologue "Francesca da Rimini," Op. 24, and "Four Character Pieces after the Rubaiyat of Omar Khayyám," Op. 48, are wonderful examples of his control of the orchestra and its many colors. Most of the piano works had a pedagogical goal in mind and were composed to be used as teaching pieces. The organ works, written for church, concert and pedagogical use, were composed mostly in his final period and thus reflect his mature style.

In comparison with the rest of his output, many of his sacred choral works are weaker pieces, reflecting the sentimental style of the previous generation of Americans such as Dudley Buck. They were practical, utilitarian pieces written to be used by what would have been considered "average" church choirs, making few demands, and generally lacking the depth of his other works. Here the composer's work suffers from frequent use of uninspired poetry, two exceptions being his "Twenty Third Psalm" and his "Evening Services." These works, no doubt, owe their beauty partially to the high quality of the texts extracted directly from scripture, rather than from mediocre Victorian poets. The simple directness of their forms as well as their attractive melodic lines efficiently and clearly present the text through an economy of musical ideas.

Foote's early style, exemplified by such works as his "Piano Trio No. 1," Op. 5, and organ "Prelude [in C minor]," heavily reflects the Germanic influences of

Mendelssohn, Schumann, and Brahms. The later works—especially those after 1900—move towards the French and Russian influences of Debussy (in the chamber works) and Tchaikovsky and incorporate wider use of the church modes. Examples from his late period include his "String Quartet No. 3," Op. 70, and most of the organ works.

Perhaps the most accurate summation of Foote's music is found in a short tribute to the man written upon his death in 1937:

> Foote cared little for "style" in the sense of "modishness." He did obviously care greatly for "style" in the sense of purity of line, clarity of structure and unity in mode of expression. He avoided … everything "trompe-oeil" or exaggerated. Because he was a man of culture, intelligence and taste, his music has those qualities. He was refined without being precious; he had wit and charm and his originality was expressed by the turn of a phrase, by the aggregate of his being, rather than by a striking or an arresting exterior. He was tender and his warmth showed itself through an admirable web of New England tradition; a tradition which was the base of his cult of the restrained in art. Overpowering passions were neither felt nor desired, it was an abstract, though friendly, beauty which he sought.[24]

It is for these reasons that Foote's music was also "a remarkable demonstration of the power of sincerity and taste."[25]

[24] Frederik Jacobi, "Homage to Arthur Foote," *Modern Music*, May-June, 1937, reprinted in Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 133-134.
[25] Olin Downes, "The Music of Arthur Foote," *New York Times*, April 18, 1937.

Chapter 3:

Arthur Foote: Organist and Church Musician

Before exploring Foote's career as an organist and church musician, it is important to become acquainted with the man responsible for much of his success as an organist: Benjamin Johnson Lang (1837-1909). Foote's relationship with Lang—who was fifteen years his elder—would prove to be one of the most significant influences on his musical life and career. Lang's role as a teacher, supporter and friend would lead Foote to several church organist posts, give him exposure as a performing artist and composer, and would introduce him to new ideas through the revolutionary music of Berlioz and Wagner, among others. Lang was a pivotal character in the Boston musical scene in the second half of the nineteenth century. Despite the staunchly conservative Bostonian musical establishment of his day, Lang succeeded in introducing the American public to innovative works such as Wagner's *Parsifal* and Berlioz's *Le Damnation de Faust*.

Benjamin Johnson Lang: Teacher, Friend, and Mentor

Born on December 28, 1837, Benjamin Johnson Lang was, as Foote so fondly recalled in his autobiography, also a native of Salem, Massachusetts.[1] Unlike Foote, however, Lang's musical education culminated in Europe—a goal of most serious American musicians of that time—where he studied in Berlin in 1855 with Alfred Jaëll and Franz Liszt. Upon his return to America in 1858, Lang began to build his reputation as a concert pianist especially through his collaborative work with ensembles such as the Mendelssohn Quintette Club. Through his work with such prominent Bostonian musical

[1] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 34.

establishments as the Boston Symphony Orchestra, the Handel and Haydn Society, and the Cecilia Club, Lang insured the inclusion of both contemporary American and European composers in the Boston musical scene. His support and promotion of Wagner's music in this country led to his invitation as a guest of honor to the premier of the complete *Ring* cycle in Bayreuth in 1876, and Arthur Foote accompanied him on this trip.

As a church organist, Lang held positions at Boston's South Congregational Church for twenty years, but also spent time at King's Chapel and at Old South Church. Under his direction, the music at South Congregational became known for its exceptional quality. Upon hearing a performance of selections of Mendelssohn's "Hymn of Praise," Edward Hale wrote in his historical account of the church, "It is impossible to give in words an adequate account of the grandeur of the performance of that inspired music, so perfectly adapted to express the gratitude and gladness of the occasion."[2] As a concert organist:

> He played an important part in the planning of the organ in Boston's Music Hall, and he performed in the inaugural concerts for the instrument in 1863. From 1859 to 1895 he was the organist of the Handel and Haydn Society…"[3]

As a mentor, he nurtured young American composers such as Ethelbert Nevin and Edward MacDowell, in addition to Foote. Although Lang also composed music throughout his life, Foote lamented upon his death in April of 1909 that:

---

[2] *Memorials of the History for Half a Century of the South Congregational Church, Boston*, (Boston, MA: Franklin Press: Rand, Avery and Company, 1878), 54.

[3] Steven Ledbetter and E. Douglas Bomberger, "Lang, B. J.," in Grove Music Online/Oxford Music Online, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2250006 (accessed January 30, 2016)

> The only thing in his musical career to regret is his steady refusal to bring his compositions before the public; there is no doubt that a genuine loss to American composition was the result.[4]

Lang's daughter Margaret Ruthven Lang, however, went on to become a notable composer in the last generation of the "New England School" along with composers such as Amy Beach.

Organ and Life Lessons

As with his study of musical composition, Arthur Foote's formal tutelage on the pipe organ was fairly brief, especially when one considers the amount of respect and admiration he garnered as both a composer and an organist. In 1927, when Foote was in his seventies, he devoted a brief chapter of his autobiography to his relationship with the organ. Foote recalled the beginning of his path as an organist:

> Wishing to use the summer of 1874 to advantage, I decided to learn something about the organ, and to go to B. J. Lang, who had heard me play the piano, and who was a Salem boy like myself (this point decided me, queerly enough). And so every week I went to Boston for my lesson with him at Dr. Hale's church, at that time on Union Park Street, where the music was famous… Lang was remarkably gifted as an organist, excelling in improvising. I have never heard any church service with a quartet to equal the sort of thing they gave you at Sunday afternoon Vespers, at which I was a constant attendant from now on. Lang was able to give me a few foundation-principles on which to build, which in later years I found to cover the ground perfectly. His ideas were in advance of what was common in this country then. Looking back at what I accomplished that summer, I see that it was something unusual.[5]

The two met once or twice a week in the summer of 1874 at the South Congregational Church for lessons. Upon Lang's death in 1909, Foote recounted Lang's teaching methods "…even then it was easy to recognize his strongest characteristic in teaching; that is, his way of selecting fundamental, absolutely true points, and building upon

---

[4] ibid.
[5] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 34-35.

those." [6] Foote then goes on to cite a rather curious example of such a fundamentally true point:

> For one instance: an organ player must not break a phrase or disturb a rhythm by changing stops; if the wrong stops are out, the player must put up with it until the time comes when they can be changed without harm to the music; nor should stops be changed, for the sake of agreeable sounds, at the expense of rhythm. He had a way of rubbing in important points, like this, so that one could not forget them.[7]

This quote calls to mind Charles Marie Widor's disapproval of the "magic-lantern" effects prevalent in the organ registrations of his day. The fact that Foote cited this "important point" some thirty-five years later suggests that overly-colorful registration accompanied by an excessive rubato may have been present in Boston's organists in the 1870s. Foote, like Widor, favored simplicity and authenticity over showmanship.

By his own admission Foote was a quick learner, as things came easily to him. Although Lang surely offered his students much in terms of organ technique, it would seem that any deficiencies in Foote's organ technique resulted from his lack of dedicated practice time. Foote confesses in his autobiography:

> In later years I had reason to regret not having studied longer and more thoroughly; for though even in recitals I think my musical side carried me through, I never felt wholly secure technically. But I might as well confess now, as at any time, that as to *practicing* at either piano or organ I have not a credible record. First, things came too easily. Second, I had no real standard of performance, as none of us had until we were taught by Kneisel, Gericke, and others later. And third, it is in fact, only in these last twenty years that I have come to the point of knowing that, whether we can attain it or not, our goal should be perfection.[8]

Although Foote may have neglected to dedicate sufficient time to organ practice, it certainly was not due to a lack of a suitable practice instrument. In fact, at South

---

[6] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.
[7] Ibid.
[8] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 35.

Congregational he had access to one of the greatest church organs then extant in America. Just ten years before Foote's organ lessons began, B. J. Lang saw to the completion of a grand new organ for South Congregational Church built to his specifications in 1864 by the great American builder, E. & G. G. Hook. According to *Dwight's Journal of Music*, this organ claimed "precedence in size over any to be found in *Protestant* churches in the United States."[9] This instrument will be discussed in greater detail later in Chapter Five.

Foote left no specific details regarding method books or other materials covered in his organ lessons with Lang. He does mention, however, that he used "Richardson's New Method" when he first began piano lessons at the age of twelve with Lang's student, Miss Fanny Paine in 1865.[10] As a student of Lang, Paine's choice of methods likely stemmed from her study with Lang. The relative speed at which the difficulty of the books advanced makes Foote's "rapid progress" all the more impressive. After only two years of studying with Miss Paine, Foote had moved onto classes at the New England Conservatory.

Although he doesn't mention Lang's preferred organ methods in great detail, Foote does describe Lang's approach to piano pedagogy and his hesitation toward the use of "methods:"

> In his piano teaching, as is the case with most great teachers, he disliked the idea of a "method;" for, while everyone must have a "way," and well defined principles of working, different pupils require different things when it comes to detail. Although he did not talk much about it, all valuable ideas in teaching were employed by him; he was also ingenious in inventing exercises and such things, that are not to be found in books. He constantly used the principle of sensible

[9] *Dwight's Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348, quoted in Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 194.
[10] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 21.

> relaxation at a time when few teachers, either here or in Europe, had awakened to the importance of this. Thirty or more years ago things were different from today: the American who went abroad to study stood a good chance of bad teaching and ruined playing: there has been great improvement since then, both here and there; he was always first to get good ideas.[11]

The description above suggests the techniques for the healthy use of muscles and arm weight as championed by Tobias Matthay some twenty years later in his piano treatise, *The Act of Touch in All its Diversity: An Analysis and Synthesis of Pianoforte Tone Production*.[12] Considering Lang's studies in Europe, his strong connection with musicians across the Atlantic, and his natural inclination toward progressive musical thought, it would not come as a surprise to learn that Lang was aware of such advanced approaches to keyboard pedagogy that were developing at that time. The following quote from Foote describes Lang's holistic approach to keyboard technique, which considered both the mechanics of the instrument and the body, *à la* Matthay:

> He was not only intensely sensitive to the artistic side of organ and piano playing, but his mind was one that interested itself in the mechanics of the instrument. He could tune the organ and the piano (a rare thing with players), and his consideration of the mechanical means by which the music is made led him to well-reasoned and sensible ways of using the fingers, arm, etc. with the object of doing things in the simplest and easiest way.[13]

Though his lessons may have been brief, it is apparent that Foote's studies with Lang provided him with a great many skills that would carry him through the rest of his organ playing days. The influence of Lang's approach is reflected in Foote's own writings on the subject in his method book, *Some Practical Things in Piano Playing.* Topics which reflect Lang and Matthay's influence include "relaxation," "the arm in

[11] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.
[12] Tobias Matthay, *The Act of Touch in All its Diversity: An Analysis and Synthesis of Pianoforte Tone Production,* (London, England: Longmans, Green and Company, 1903).
[13] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.

playing," "ease in prolonged octave playing," and "the wrist and the hand," among others.[14]

Despite the lack of records regarding materials covered in Foote's organ lessons, when one considers both the contemporaneous pedagogical methods used in Boston and Lang's progressive musical preferences, a probable scenario emerges. At the time of Foote's organ lessons the methods of Rinck and Lemmens, along with the American publication, *The Organist* by Lucien Southard and George Whiting, were in use at Wellesley College and Boston University. Boston University later added another American method, Dudley Buck's *Studies in Pedal Phrasing for the Organ, op. 28* (1868).[15] Other organ methods in circulation in Boston during Foote's time of study include Whiting's *First Six Months on the Organ (1870),* and Eugene Thayer's *The Art of Organ Playing (1871) and Pedal Studies for the Organ (1868).* Both Thayer and Whiting were centered in Boston and were acquaintances of Foote and Lang.[16]

Foote, ever eager to learn from any and all encounters he had, also gleaned what he could by observing his teacher within the context of a church service. "There were many young men and women who weekly gained their insight into true organ playing from listening to him at the Sunday afternoon vespers."[17] As a mostly self-taught musician and composer, Foote was, no doubt, among the ranks of Lang's eager listeners. Foote fondly remembered attentively listening to Lang as he played for hours at a time in the dark on Sunday evenings at King's Chapel:

---

[14] Arthur Foote, *Some Practical Things in Piano Playing,* (Boston, MA: Arthur P. Schmidt 1909), 1-2.
[15] Andrew Emerserson Unsworth, "Organ Pedagogy and Performance Practice in Boston, 1850-1900" (PhD diss., Duke University, 2001), 169.
[16] Ibid., 175-176.
[17] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.

> In those evenings was seen a characteristic trait,—the keen perception of how surroundings and conditions affect our enjoyment of music. The dark church, with only a spot of light at the organ desk, the absolute quiet, the churchly feeling, all helped to create a mental picture that made the listener doubly sensitive.[18]

It comes as no surprise that a man with such a sensitivity to the interplay of atmosphere and music could have given us such evocative evening portraits as his chamber works "A Night Piece" and "At Dusk," as well as his organ piece "Night: A Meditation," Op. 61.

From his own words it is evident that Foote was greatly influenced by Lang in non-musical ways as well. Some of the fine character traits and virtues that contemporaries identified in Arthur Foote were the same attributes that Foote fondly recognized in B. J. Lang. In the *Boston Evening Transcript*, Redfern Mason wrote that Foote "… could sum up the merits and demerits of a student in a few pithy words that told the truth and did not hurt."[19] Similarly, Foote recalled a sensitive and caring approach to students that his organ teacher possessed:

> In his lessons it was not only the music and the playing, but other things quite as important, that we got. He was willing to take the trouble and the risk of giving advice and direction about outside things, about manners, habits, business questions—in a word, many things about which young people need counsel; so that we felt the friend as well as the teacher. His interest was keen about our welfare, outside as inside of his teaching work. Many men and women look back today at mistakes avoided and things accomplished because of a few words from him. He was by nature an optimist; and he taught us of the generation that followed him that encouragement is better than fault-finding, and that achievement comes partly from a belief that the thing can be done. [20]

For better or for worse, professional modesty was also a quality recognized in both men by their observers. In an article in *Music: A Monthly Magazine,* William F.

---

[18] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.
[19] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 292.
[20] Arthur Foote, "A Near View of Mr. Lang," *Boston Evening Transcript*, May 1, 1909, part 3, 4.

Apthorp described Lang as lacking "the faculty of personal propagandism" and as "too proud to blow his own trumpet."[21] Similarly, Mason wrote of Foote:

> He never blew his own trumpet, he was utterly unskilled in the art of crying up his own wares. Chadwick would try to stir him up, "When I want a work produced I go to Chicago and get stock to do it," he would say. But Foote would shake his head. As William Arms Fisher says, "He made music for the joy and the love of it." The art of self-advertisement was something he was ashamed to learn.[22]

Partially through Lang's influence, Foote also recognized that his musical standards had been raised. Beginning with his organ lessons in 1874, and continuing with his exposure to new musical ideas through Lang's influence, Foote's taste became increasingly more sympathetic toward works outside of the oppressively Teutonic sphere of the Boston musical establishment. Both men were very concerned with the quality of the music that was being presented in American organ recitals. In regard to his organ recitals, it was said that Lang:

> … persistently turned a cold shoulder upon all music of the then popular, sentimental French organ-school, and had nothing whatever to do with composers like Lefébure-Wély, Baptiste, or others of that ilk. In a word, he has played no music in public that he did not himself respect, he has never prostituted his talent nor his conspicuously brilliant technique to the virtuosic display or clap-trap effect. If he has seldom, if ever, tried to force an unwelcome composition upon an unwilling audience—as some musicians have done at times—he has never so far given in to popular taste as to play anything unworthy of his own artistic ideas.[23]

Later in life, Foote described the state of many organ recitals in an article from 1926. Just like his friend, Foote was particularly disturbed by the organ works of composers such as Lefébure-Wély:

> Regarding the music played however, conditions are not so promising. On many programs of recitals, for example, we find not only pieces that are not properly

[21] William F. Apthorp, "B. J. Lang," *Music: A Monthly Magazine*, August, 1893, 352.
[22] Redfern Mason, "The Passing of Arthur Foote," *Boston Evening Transcript*, April 17, 1937, referenced in Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 293.
[23] William F. Apthorp, "B. J. Lang," *Music: A Monthly Magazine*, August, 1893, 362.

> organ music at all, but too often music that is trivial and no improvement on the Batiste and Wély in which our grandfathers delighted. There is no excuse for this, since, besides compositions of the German school (to which organists formerly confined themselves, too narrowly, no doubt), there has been published during the last fifty years a mass of organ music by French, English, German and American composers, much of which is worthwhile and characteristic.[24]

When comparing the various quotes mentioned above, it would appear that relationship that began simply with organ lessons in 1874 had an influence that went beyond Foote's career as an organist. The two men shared a fatherly concern for their students, humility in their professional careers, and a strong desire to positively influence the musical taste of American organists. These common traits may have contributed to their lasting friendship and influenced the ways in which Foote saw the musical world around him. Lang's musical guidance and taste would also influence Foote's mature compositional style as found in most of his organ works, which venture away from the mostly mid-Romantic German soundscape of his earlier works.

Arthur Foote: Church Musician

Arthur Foote wore many hats through his long and distinguished life. As a composer, he wrote over two hundred works (vocal, choral, piano, organ, chamber music and orchestral pieces), the vast majority of which were published during his lifetime.[25] He worked as a private teacher, as a professor at the New England Conservatory, and also gave a series of lectures at Berkeley in California. He was an active member of the American Guild of Organists, both as a founder and as their honorary president from 1909-1912. As a music director he oversaw the Salem Schubert Club. [26] He was a

[24] Arthur Foote, "Better Church Music in New England," *Singing*, December, 1926, 37.
[25] Wilma Reid Cipolla, *A Catalog of the Works of Arthur Foote: 1853-1937* (Detroit, MI: The College Music Society, 1980), xiii.
[26] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 105.

member of the Cecilia Society (which avidly promoted both European and American chamber music), the Music Teachers National Association, and led the South End Music School in Boston among other groups.[27] However, the title which he held for the longest period of his musical career was that of organist at First Church, Unitarian in Boston where he worked for thirty-two years.

Before beginning his long stint at First Church, Foote obtained, through Lang's influence, his first organist position at the Church of the Disciples in Boston. Foote describes this in his autobiography:

> …In 1876, through Lang (whose influence in the way of putting pupils ahead, having them play in public, and in finding church positions, etc., was remarkable, and today could not be duplicated, even by as clever a person as he), I got the organ position at the Church of the Disciples, then on Warren Avenue.[28]

It would have been the ideal situation to test his new skills as an organist as the job was not very demanding. "All that I had to do was voluntaries and hymns, so that was an easy, gradual, and efficient preparation for what was to follow."[29]

Although Foote accepted his first organist post in 1876, he may have actually begun his search nearly two years prior, directly following his only period of organ studies. An unidentified advertisement saved in Foote's personal scrapbooks now at Harvard University scrapbook with the date October 31, 1874 reads:

> ORGANIST—A good position at a church in or near Boston is desired by an organist. Refers. by permission, to B. J. Lang, Esq., to whom all communications may be addressed. [30]

---

[27] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 100.
[28] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 35.
[29] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 36.
[30] Unidentified clipping. *Arthur Foote: Scrapbook, 1869-1876*. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.

Since Foote's scrapbooks contain items pertaining to every aspect of his professional life, it is likely that the organist in question was indeed Arthur Foote. Lang's willingness to act as a reference on his behalf speaks volumes for Foote's skills as an organist after his brief summer of training.

Not only was Foote prepared to work professionally as an organist, but he was also ready to begin training other organists. While still looking for his first organist position, Foote was already advertising his services as an organ instructor. An unidentified newspaper clipping reads, "Mr. Arthur Foote, teacher of the pianoforte, organ, and composition. Terms $40 a quarter. Will be at Chickering's Warerooms every Saturday, from 11 to 12 o'clock, after Sept. 1st."[31] Although this may seem unheard of today, it was not entirely uncommon at this time, especially when one considers the very small number of people with thorough musical training in the relatively young nation.

After first getting his feet wet with experience at the Church of the Disciples, Foote was ready to move on to a more significant position. In October of 1876 he began working as the organist and music director at First Church (Unitarian), Boston where he would remain for three decades. As is evident by the following clipping from a church notice preserved in Foote's personal scrapbook, Foote was much loved by his congregation:

> It is with deep and genuine sorrow that we record the resignation of our organist, Mr. Arthur Foote, who after a service of exceptional fidelity and efficiency extending over a period of thirty-two years, finds it necessary, on account of failing health, to withdraw from active work with us. These tidings will cause profound regret to all, but most of all to those who have known him best and have worked with him most intimately.[32]

---

[31] Unidentified clipping. *Arthur Foote: Scrapbook, 1869-1876*. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.
[32] Unidentified clipping. *Arthur Foote: Letters, music, scrapbooks*. The Library of Congress, Music Division, Washington, D.C.

Foote's many years at First Church were not atypical for a church musician at that time in Boston. They included the usual Sunday services, choral vespers, and the occasional organ recital. The organs at First Church, their specifications, and issues of performance practice of Foote's organ works will later be discussed in detail in Chapter Five.

Foote was responsible for a long series of musical vespers over his years at First Church, Boston. The vespers began with a half hour organ recital which was considered an "integral part of the service"[33] and usually followed by a choral anthem, scripture lesson, prayer, several hymns, an address and the benediction and *Nunc dimittis*. This program from November 10, 1910 is a typical example of the vespers services which Foote presented at First Church:

> *Allegro* from "Sonata in A-flat major (Op. 65)" by [Josef] Rheinberger
> *Cantilena in G* Major by [Arthur] Foote
> *In Summer* by [Charles Albert] Stebbins
> *Allegro and Two Minuets* from "Water Music" by [George Frederic] Handel
> *Fugue on the name B-A-C-H* by [Robert] Schumann
> Anthem: "Almighty and Merciful God" by [Arthur W.] Marchant
> Scripture Lesson
> Prayer
> Choir Hymn, "Thou Art the Rest"
> Address
> Congregational Hymn
> Benediction & Nunc Dimittis[34]

Aside from numerous vespers programs which Foote saved in his scrapbooks, very few programs survive which give insight into other aspects of Foote's church work. However, we can turn to a few newspaper clippings preserved in Foote's scrapbooks for

[33] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.
[34] Vespers Program. *Arthur Foote: Letters, Music, Scrapbooks*. The Library of Congress, Music Division, Washington, D.C.

a look into the type of music that he played at funerals. A funeral announcement for one Mrs. Margaret Tileston Edsall, marked November 21, 1912, reads:

> Arthur Foote, an uncle of Mrs. Edsall, played the Chopin and Beethoven funeral marches. Three of the singers of the old First Church (Unitarian) quartet … formed a quartet, which sang, "Abide with Me." "Lead, Kindly Light" and "For All the Saints."[35]

Although both Foote and Lang discouraged the use of transcriptions in favor of 'true' organ music, his inclusion of Chopin and Beethoven transcriptions demonstrates that he was a flexible man—especially when providing music for a grieving family.

Another unidentified clipping preserved by Foote in his Harvard scrapbook is a review of the Lawrence-Mudge Wedding from late 1874:

> The organist, who might have played selections of a more cheerful decription [sic] than Beethoven's wailing, 'Adelaide,' and others of the genre, nevertheless broke and gushed into the ever-new, ever-excellent wedding march *par excellence*, which, by the way, never fails to stir the pulses and create a lump in the throat when the divine harmonies of the great master surge through a church, as the happy pair, after having been made one, walk quickly down the aisle together."[36]

As this clipping is found in his scrapbook, Foote was certainly the organist in question. Why then would he have played transcriptions on the organ? (A practice which he strongly discouraged in many of his writings on the subject.) Did he, as many organists today, find himself in a position where he had to compromise his own musical integrity in order to accommodate the will of the bride or groom? Since Foote only completed his organ studies in the summer of 1874, this would also mark one of the first weddings—if not *the* first—that he played.

---

[35] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.

[36] Unidentified clipping. *Arthur Foote: Scrapbook, 1869-1876*. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.

Busy as he was with his duties at First Church, Foote's career as a church musician was always supplementary to his work as a teacher and performer. The full-time church musician was all but nonexistent in America when Foote began his church work in 1896, and even by 1915 there was not much change in that regard as Foote explained:

> In this country it is the exception for an organist to devote his whole career to the organ and to church work,—for with many of us they are even matters of secondary importance, most of our days being given to earning our living as teachers, the church being regarded as an honorable and interesting side of our labors. [37]

Pleasant Choral Pursuits

At First Church, Foote had the privilege of working with a "remarkably good quartet as to the voices and musical ability, and very pleasant on the personal side."[38] A clipping found in Foote's scrapbook gives a glimpse into the "pleasant" relationship that was shared between Foote and his quartet. The clipping, which refers to Foote's last Sunday at First Church, reads "The organ desk was beautifully dressed by the Choir with laurel and great bunches of Easter lilies, in token of affectionate farewell to their leader."[39] Although recreational choruses were popular at this time in Boston, it was more common for churches to employ vocal quartets of professional singers rather than a full choir. It was not until Foote's retirement that First Church reinstated the congregational choir. Foote writes, "About a year after my leaving, the quartet was given up and a chorus choir instituted—I feel now to the advantage of the service."[40]

---

[37] Arthur Foote, "The Guild Examinations and Their Importance to the Practical Organist," *New Music Review,* February, 1915, 102.
[38] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 36.
[39] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.
[40] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 39.

Although Foote's career as a church musician was spent working with a vocal quartet, he saw the merits of the full choir and eventually came to extoll their virtues. In an article from December, 1926 in *Singing*, Foote comments on the changes that had taken place in the previous fifty years in New England church music. His discussion covers both the vocal quartet and the chorus:

> As for the singing, there has been a real improvement; whereas formerly the solo quartet was nearly always universal, its place has been gradually taken by the chorus, with a decided gain in the musical side, and an even greater one because of the added dignity and appropriateness in the church service. In many cases the quartet did meet the reasonable musical requirements, and of certain ones in Boston, as an example, I have recollections both of pleasure and of respect (the organist, in each case, being exceptional as to ability and sympathy with the church service).
>
> With a chorus, however, there can be much music that is out of reach of any quartet, and good musical results are likely to be obtained, while its impersonal character renders it more appropriate for the church use. While there are many mixed choruses, the growth of the boy choir has in New England, as elsewhere, been remarkable; there being also here and there choruses of male voices, as at Harvard University.[41]

For a more detailed look at the state of church music in Boston during this era, the reader is referred to chapter one of Andrew Emerson Unsworth's dissertation, "Organ Pedagogy and Performance Practice in Boston, 1850-1900."

Since he was first and foremost a composer, it comes as no surprise that Foote's years as a church musician also "led to the composition of a good many anthems, as well as some organ pieces."[42] Foote left us with some thirty-five sacred choral works, most of them for four-part choir with organ, but also several *a cappella* works, and works for men's and women's choruses. For the most part, these works are for practical church use

[41] Arthur Foote, "Better Church Music in New England," *Singing*, December, 1926, 37.
[42] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 38.

and are simple and direct, rather than inspired, in their quality. Although his choral works cannot compare to the high quality of his chamber or orchestral works, there are nonetheless a few gems worth exploring. Simple, yet attractive pieces such as his "Twenty-third Psalm" would be entirely appropriate and worthwhile for a competent church choir to undertake. True to Foote's preference for melody over counterpoint, his sacred choral works are mostly homophonic and easy to sing. They were written expressly for church choirs and no doubt took short rehearsal times into consideration. A fair assessment of Foote's sacred choral works comes from Nicholas Tawa when he writes:

> Foote aims at usefulness, not originality. He tries sincerely to project the message of the words. The keyboard accompaniment is unobtrusive…each part is laid out so that it all but sings itself… the music takes no time to complete; no one work overstays its welcome.[43]

The fact that many of these works were written with a quartet of soloists in mind (unable to stagger their breath as a choir might) naturally made the effective use of breath an important concern for the composer. One will find that Foote's phrasings are quite natural and obvious in these works, making them ideal for the amateur choir. Never as popular as his works in other genres, Foote admitted that "Of the anthems the only one to be well known is "Still, Still with Thee," oddly enough one of the most difficult."[44] They remain today his least performed and recorded works. One particularly unfavorable review of his choral works reads:

> Mr. Foote always writes like a thoughtful scholar and a skillful musician; but his vocal composition does not usually come home so closely to the listener as his

[43] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 150.
[44] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 38.

> instrumental. It is apt to smell of the lamp and speak intellectually rather than from the heart to heart; and then its phrases are not always singable.[45]

For a further look at Foote's sacred choral works, the reader is referred to Doric Alviani's 1962 dissertation, "The Choral Church Music of Arthur William Foote."[46]

Foote's Choral Works and Their Influence on His Organ Writing

In association with his role as an organist and church musician, Foote was also involved in the production of several hymnals through the Unitarian Church: *Hymnal for the Church and Home (*1896), *A Book of Chants* (1893), *Hymns of the Church Universal* (1890), and *The New Hymn and Tune Book* (1914). While most composers would capitalize on the opportunity for self-promotion when given the chance to edit four different publications, Foote's modest character resulted in the appearance of only two of his compositions in the hymnals. His choral response "The Lord Our God Be with Us" is found at number 553 in *The New Hymn and Tune Book,* and his hymn tune "Salem" is number 227 in the 1904 edition of *Hymnal for the Church and Home.* Foote wrote of this work in his autobiography, saying "…it pleases me that a set of responses which I wrote at Dr. Park's suggestion are still used every Sunday, twenty years after they were written in 1905."[47]

The contents of these hymnals reflect his ecumenical tastes and influence of developments such as the Oxford Movement[48] among others. The Oxford movement,

---

[45] Allen A. Brown, Scrapbook VI, Boston Public Library, shelf no. M. 304.1, quoted in Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 230.
[46] Doric Alviani, "The Choral Church Music of Arthur William Foote," (PhD diss., Union Theological Seminary, 1962).
[47] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 37.
[48] The Oxford Movement stemmed from the ideas of English churchmen such as John Henry Newman, John Keble and Edward Pusey who sought to address the malaise of spiritual life in England through the revival of the earlier liturgical practices of the church. "It recommended a return to the past, to a time when the ritual and symbolic aspects of worship were fundamental." Musically, these reforms were manifested in hymnals such as *Hymns Ancient and Modern* (1861) which became the most influential hymnal in the

which aimed to restore beauty and lost traditions back into the liturgy, looked to a variety of sources including both ancient hymns and chants. The movement had a particular impact on Anglican churches in Boston at this time. In *A Book of Chants* Foote includes chants from a wide range of sources including ancient Gregorian tones, the Greek Church, and German, English and American traditions. Foote also notes the introduction of "new" styles of hymnody in his preface to *Hymnal for the Church and Home:*

> There will be found a number of English tunes, which, although new to most of our congregations, have been tested by years of use in other branches of the Christian Church… There are also a number of German Chorales which have been sung in the churches of Germany for the last two or three hundred years."[49]

It is also worth noting the inclusion of the tune "Armstrong" by his friend and fellow American composer, George Whitefield Chadwick. In the preface to *Hymns of the Church Universal*, Foote expresses his gratitude to the many English composers who had "so markedly added… to the number of beautiful tunes." He specifically mentions the composers Barnby, Dykes, Goss, Monk, Ousely, Smart, Stainer, Sullivan, Tours, and S. S. Wesley- all of whom are represented in his hymnal.[50]

In his biography of Foote, Nicholas E. Tawa claims that "an important consequence of this exercise in sacred composition was the greater use of the old church modes in his everyday writing."[51] While his earlier works, such as the "Piano Trio No. 1 in C Minor, " Op. 5, show strong conservative Germanic influences, his later works, such as the "Toccata," Op. 71, No. 7, take on a few 'modern' French and Russian traits, and

---

English speaking world, and included English translations of medieval Latin hymns and sequences. Andrew Wilson-Dickson, "The Story of Christian Music," (Minneapolis: Fortress Press, 1996), 133-136.

[49] *Hymns for Church and Home,* ed. Arthur Foote and Mary W. Titleston, (Boston, MA: American Unitarian Association, 1904), preface.

[50] Henry Wilder Foote, *Hymns of the Church Universal,* ed. Arthur Foote and Mary W. Titleston, (Boston, MA: J. Wilson and Son, 1890), vi.

[51] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 231.

make use of the antique church modes. Since the majority of his organ works come from this period (his first organ piece having been published in 1893 and his last in 1923) and perhaps due to their ecclesiastical affiliation, Foote makes use of the church modes in them. These "modern" traits will be discussed in greater detail later in Chapter Four.

The Concert Organist

First and foremost a teacher and composer, by his own admonition Foote modestly claims little success as a concert organist: "As a church organist I was more of a success than in concert; for I have not the temperament for public playing of either organ or piano."[52] Compared to the many chamber recital programs found in Foote's various bound scrapbooks, hardly any programs or records of his organ recitals remain. With his penchant for saving everything related to his career, this either suggests that they were few and far between, or that Foote did not find them worth preserving.

The earliest record of an organ recital associated with Foote is found in a program from South Congregational Church dated March 13, 1875, a mere six months after he began his first organ lessons.[53] The concert program lists the pieces performed, but unfortunately, none of the performer's names are listed. However, Foote penciled the initials of the performers in the program. If his notes are read correctly, it would appear that Foote played the orchestral parts of both the *Romance* from Chopin's "Piano Concerto in E-minor," Op. 11, and the *Andante* of Mendelssohn's "G-minor Concerto," Op. 25, on the organ while his teacher B. J. Lang played the solo piano parts. An organ

[52] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 37-38.
[53] Concert Program. *Arthur Foote: Scrapbook, 1869-1876*. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.

transcription of an orchestral part would mark a strange inaugural duet for a pair who more than once voiced their dislike for orchestral transcriptions on the organ.

Although they may have been flexible at the beginning of his performing career, Foote's opinions on organ repertoire became more rigid as time progressed, as is evident in this quote from 1910:

> The concert-room organ differs from the church organ in being made with more orchestral stops; its solo stops are made to imitate flute, clarinet and other favorite solo instruments. And because of this construction many concert players choose for their recitals such compositions as were originally intended for an orchestra, claiming that the organ can produce these symphonies, overtures and dance music just as effectively as the instrument for which they were intended. But this is a mistake, for we know that the organ production, while clear and pure in tone and correct, lacks shading and expression such as only instruments under the immediate control of the player can give. Fugues, sonatas and oratorio music belong to the stately organ.[54]

Compared to the existing recital programs, reviews of Foote's organ playing are even more scarce. One unidentified clipping preserved in the Library of Congress reviews an organ recital that Foote gave at First Church on November 20, 1882. In addition to two songs sung by a Miss Louise Gage, Foote played Handel's "Concerto in F," Bach's "Fantasy and Fugue in G minor," Merkel's "Sonata in F minor," Op. 115, and his own "March in E-Flat Major." The organ selections clearly exemplify Foote's ideals of presenting authentic organ works of the old masters alongside the works of contemporary European and American composers. The reviewer makes particular note of several characteristics of his playing which confirm a style free from registrational theatrics or sentimentality, which Foote discouraged in his various articles and writings:

> Mr. Arthur Foote gave an exceptionally interesting organ recital on Monday evening at the First Church, of which he is organist. His playing throughout was large and clear in style, delightful in its artistic refinement of taste, and in its broad, musicianly [sic] feeling. It also had the merit, by no means common

[54] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 296.

> among organists, of giving more attention to the music for its own sake than to the mere production of effect by frequent change of stops. He was assisted by Miss Louise Gage, whose singing proved a very pleasing feature of the recital."[55]

We see further evidence of his artistic integrity and dedication to music over showmanship in the following review of another one of his organ recitals:

> Mr. Foote earned the thanks of everyone present by the superb manner in which he kept his head and his audience in a most trying position. For without warning and with the suddenness of a cyclone, the electric light failed and the church was wrapped in total darkness, just as Mr. Foote had played his third measure in the Handel fugue. Evidently not a wit disturbed, Mr. Foote continued calmly with his work, never missing one note and finished his group of all three numbers all the time in the most intense blackness. His reward amounted to an ovation, and while nothing was said, yet everyone knew that a serious incident had been averted by his superb presence of mind.[56]

Foote and the American Guild of Organists

After spending the summer of 1894 in England, the American organist Gerrit Smith set out to establish a guild of organists in the United States. He sought to model this new organization after the fine example of the Royal College of Organists which he had encountered across the Atlantic. In *The Story of the American Guild of Organists* founder and fellow, Samuel Atkinson Baldwin writes:

> Steps were taken toward the formation of a guild and prominent organists throughout the country were asked whether they would be interested in becoming founders of such an organization… The heading was: "Call for a meeting of clergymen and organists to consider the advisability of forming an American Guild of Organists."[57]

---

[55] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.
[56] Newspaper clipping. *Arthur Foote: Scrapbook III*, Boston Public Library, shelf no. ML. 46. F65, quoted in Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 278.
[57] Samuel Atkinson Baldwin. *The Story of the American Guild of Organists,* (New York, NY: H. W. Gray, 1946), 16.

This "call," which went out on February 3, 1896, was answered by many prominent organists, composers, and clergymen in New England, and the constitution of the American Guild of Organists was adopted on April 13, 1896. The constitution lists Arthur Foote as one of its founders, along with thirty-two other organists including his former teacher B. J. Lang and his professor at Harvard John Knowles Paine. Other celebrated organists listed include Dudley Buck, Clarence Eddy, Horatio Parker and George E. Whiting.[58]

Through his promotion of the organization, its examinations, and its musical and educational endeavors, Foote remained active in the America Guild of Organists for decades. He was involved in the creation of several chapters of the group and also served numerous times as an examiner for the guild exams. When the second chapter of the guild, the New England chapter, was created in 1905, Foote was one of its first members. In 1907, both Foote and Lang served on the executive committee of the New England Chapter.[59] He is also remembered for his positive influence on the chapter. Herbert C. Peabody made sure to acknowledge Foote's contributions:

> Here perhaps could be mentioned the debt of gratitude due to the tact, commonsense and selflessness of Arthur Foote, he who was of marked influence in everything that had to do with the chapter during those first years.[60]

In 1911, during a trip to California to present a series of lectures at the University of California, Foote "assisted the Dean of the Guild of Organists in founding a California

[58] Samuel Atkinson Baldwin. *The Story of the American Guild of Organists,* (New York, NY: H. W. Gray, 1946), 23.
[59] Samuel Atkinson Baldwin. *The Story of the American Guild of Organists,* (New York, NY: H. W. Gray, 1946), 45.
[60] Samuel Atkinson Baldwin. *The Story of the American Guild of Organists,* (New York, NY: H. W. Gray, 1946), 42.

Chapter."[61] He also "took part in the Guild of Organists' examination of candidates for associate and fellowship."

By the second decade of the twentieth century the American Guild of Organists had firmly established itself as a contributor to positive change in the American organ scene. In 1915, Foote expressed both his pleasure in these contributions and his optimism about future progress:

> Many expectations entertained at the time of the founding of the A. G. O. have been realized. The sentiment of good-fellowship that has grown up is unmistakable—it was only necessary to come together for us to obtain a realizing sense that others, earnest and efficient as we ourselves, were laboring in the same spirit. The influence that we have come to exert upon the clergy, church authorities and others in the furtherance of our ideals has already become appreciable, even if less than there is reason to believe will be the case in the future.[62]

Foote's years of service and dedication to the guild did not go unrecognized by its members. When Foote came dangerously close to death during an illness, the A.G.O. expressed their thankfulness upon his recovery. In a clipping found in Foote's scrapbook at the Library of Congress, the Guild wrote:

> It is hoped that all American organists will unite with the Guild in the playing of the "Festival March in F" of Arthur Foote on Thanksgiving Day. Mr. Foote may safely be called the Dean of American Musicians, and this movement is but a slight expression of the tribute he so justly deserves.[63]

Foote recalled this kind gesture in his autobiography:

> Here I must tell of a wonderful thing the Guild of Organists did for me on the happy termination of my pneumonia in 1915, by causing my Festival March to be played in churches throughout the country on Thanksgiving Day of that year. [64]

---

[61] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 96.
[62] Arthur Foote, "The Guild Examinations and Their Importance to the Practical Organist," *New Music Review,* February, 1915, 101.
[63] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.
[64] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 113.

In February of 1915 *The New Music Review* published Foote's article entitled "The Guild Examinations and Their Importance to the Practical Organist." These exams, which are more-or-less the same exams in use today, were originally created to take the place of degrees in organ playing—which were uncommon in America. Since the vast majority of church organ positions were not full-time, extensive organ study at universities was not always a practical option for the American organist. The guild sought to fill this void and maintain a respectable standard of organ playing through the administering of its exams. In his article Foote speaks in great detail about each aspect of the guild's professional examinations, their importance, influence, required preparation and content. The article takes a critical look at both the strengths and the weakness of the guild's exam and offers specific solutions to address the various deficiencies as Foote saw them.

Foote begins by lauding the progress made by the guild and the higher musical standards which were, "without doubt," a result. He recognized that the guild programs and presentations had led to progress, but also admitted that there was need of further "missionary work." The article continues with a detailed assessment of each aspect of the guild examinations as Foote saw them. The guild's history, exam preparation, solo repertoire, sight-reading, transposition, harmonization of a melody, accompanying at the organ, figured bass, modulation, transcriptions, counterpoint, and registration are all addressed. Foote thought that certain skills such as sight-reading should be judged less strictly, admitting that even very good players are inexpert in this. On the other hand, he believed that skills such as figured-bass could be easily mastered if one put in the required practice and therefore "it is inexcusable in a candidate not to take the trouble to

master a thing so comparatively simple, and failure should be punished."[65] Such comments, however brief, give some insight into the way Foote approached the training of musicians and what he likely emphasized in his own teaching and performing.

In summary, Foote lists several areas which he believed to be the most crucial in the guild examinations: solo repertoire; the accompaniment of a solo piece; anthems and hymns; figured bass; and arranging piano works for the organ (as in a cantata accompaniment). While still essential, he found the remaining skills to be of less importance: sight-reading; transposition and modulation; harmonizing a melody at sight; composing the missing parts to an un-figured bass; writing a musical sentence of 16 measures; general information ("except as touching questions of a practical bearing"); and counterpoint and the c-clefs. Foote based his rankings of these skills on their usefulness in the life of a church organist in America as it was at the beginning of the twentieth century.

Considering the very brief time that Foote studied the organ, it is quite remarkable to see the life-long dedication to the instrument, its repertoire, and its promotion which he exhibited following that short summer of study in 1874. His relationship with the organ and church music informed his musical style and inspired him to serve as a crusader on the instrument's behalf through work with organizations such as the American Guild of Organists. Most importantly, his exposure to the organ led to a substantial output of original organ compositions which, along with the works of John Knowles Paine, Horatio Parker and George Whitelfield Chadwick, mark the pinnacle of organ repertoire produced by the Second New England School. Foote's work as a church musician and the various

[65] Arthur Foote, "The Guild Examinations and Their Importance to the Practical Organist," *New Music Review,* February, 1915, 103.

influences which he absorbed through his church work will be explored further in Chapter Four.

Chapter 4: The Organ Works

Foote's Compositional Output for Organ

Because the majority of Foote's organ works date from after 1900, they represent his mature compositional style. Though works from this period are still based on conservative forms, they are more tonally adventurous than his earlier works, and incorporate "modern" tertian relationships, the occasional pentatonic scale, and the ancient church modes. The works for organ solo, listed chronologically below, span the period from 1888 to 1923, and comprise twenty-eight movements presented in eleven separate publications or collections. They are listed here along with their original dates of publication:

Table 4.1: The Solo Organ Works of Arthur Foote

Title	Date of first publication
Prelude [in C minor]	1888
Three Compositions for the Organ, Op. 29	1893
I. Festival March	
II. Allegretto	
III. Pastorale	
Prelude [in A-flat major]	1893
Postlude in [C] Major	1896
Six Pieces, Op. 50	1902
I. Meditation	
II. Pater Noster	
III. Offertory	
IV. Intermezzo	
V. Prelude	
VI. Nocturne	
Suite in D, Op. 54	1904
I.Maestoso	
II. Quasi Menutto	
II. Improvisation (Andantino expressivo)	
IV. Allegro comodo	
Night, a Meditation, Op. 61	1907
Seven Pieces, Op. 71	1912
I. Cantilena in G	
II. Solemn March	
III. Sortie in C Major	
IV. Canzonetta	
V. Tempo di Minuetto	
VI. Communion	

VII. Toccata	
Deux Pièces	1914
I. Marche	
II. Communion	
Christmas, Op. 80	1919
Oriental Sketch, Op. 41, No. 5	1923

In addition to the works for solo organ, there are three chamber works which include the organ:

Table 4.2: Arthur Foote's Chamber Works with Organ

Title	Forces	Publication
Adagio (arr. of third movement from the "Piano Trio," Op. 5)	Piano and organ.	1890
Character Piece after Omar Khayyám: *Iram Indeed Is Gone (1911)*	Violin, cello, organ, and piano.	Unpublished
Incidental music: *Sorrow Has Come to This Fair Land of Ours*	Voice, flute, violin, cello, organ, and piano.	Unpublished

The last two works listed above exist only in manuscript at the New England Conservatory, and will be presented in their first editions later in Appendix H.

Although they will not be discussed in detail in this document, there are a large number of vocal and choral works which include organ accompaniment. They are listed chronologically along with their original publication dates:[1]

Table 4.3: The Vocal and Choral Works of Arthur Foote which Include Organ

Title	Forces	Publication
Te Deum and Jubilate in E-Flat Major, Op. 7	four-part chorus and organ	1886
God is Our Refuge and Our Strength	solos, four-part chorus and organ	1889
Te Deum in B-flat Minor	four-part chorus and organ	1890
Benedicite Omnia Opera in E Major	four-part chorus and organ	1892
Venite in C Major	four-part chorus and organ	1892
Magnificat and Nunc Dimittis in B-flat Major	four-part chorus and organ	1892
Benedictus in E-flat Major	four-part chorus and organ	1892
And There Were in the Same Country, Shepherds	solos, four-part chorus and organ	1893
Still, Still with Thee	solo, four-part chorus, and organ	1893
Jubilate in A-flat	four-part chorus and organ	1894
Te Deum in D Minor	four-part chorus and organ	1894
Christ our Passover	solos, four-part chorus and organ	1894
When Winds Are Raging O'er the Upper Ocean	low voice and organ	1896
The Lord's Prayer	four-part chorus and organ	1896
Arise! Shine!	solos, four-part chorus, and organ	1897
Awake! Thou that Sleepest	solos, four-part chorus, and organ	1898
Lord of the Worlds Above	solos, three-part chorus (SAB) and organ	1899
Thy Way, Not Mine	three-part chorus (ATB) and organ	1899
My God, I Thank Thee	high voice and organ, medium voice and organ	1900
Music for the Synagogue, Op. 53	cantor, solos, four-part chorus, and organ	1902
O Zion that Bringest Good Tidings	solos, four-part chorus, and organ	1903
I Cannot Find Thee	three-part chorus (ATB) and organ	1904
If Thou but Suffer God to Guide Thee	solo, three-part chorus (ATB) and organ	1904
The Law of the Lord is Perfect	solos, four-part chorus, and organ	1905
Eye Hath Not Seen	four-part quartet and organ	1906
Mount Carmel	four-part women's chorus and organ	1909

[1] Wilma Reid Cipolla, *A Catalog of the Works of Arthur Foote: 1853-1937* (Detroit, MI: The College Music Society, 1980), 23-52.

Listen, O Isles, Unto Me	solos, four-part chorus and organ	1911
Hear My Prayer, O God	four-part men's chorus and organ	1914
Be Thou My Guide	four-part chorus and organ	1915
Magnificat	four-part men's chorus and organ/piano	1915
Seek, and Ye Shall Find	four-part men's chorus and organ or piano	1915
Recessional-God of Our Fathers	four-part chorus and piano or organ	1915
Tantum Ergo (composed 1922)	two-part chorus (SA) and piano (or organ?)	(unpublished)
The Twenty-Third Psalm (composed 1919)	four-part chorus and organ	1989 (posth.)

As previously mentioned, Foote also left us one hymn tune, "Salem," which was first printed in the *Hymnal of the Church Universal*, and would naturally have been played on the organ as well.[2]

The Works for Solo Organ

Arthur Foote's works for solo organ represent a variety of styles and genres that reflect the various purposes for which the works were composed. His first published organ work, "Prelude [in C Minor]," was included in an 1888 publication entitled *Etude Album*, and reflects the pedagogical and musical style of works such at the "Eight Little Preludes and Fugues"—then attributed to J.S. Bach. Works such as his "Prelude [in A-flat Major]," which was published in *The Church Organist*, were clearly written as practical works for use in the church service, and reflect the style of the slow movements in Mendelssohn's organ sonatas in terms of their length, lyricism, textures, and technical demands. The composer's lighter side is evident in works such as his "Oriental Sketch," Op. 41, No. 5 and the "Allegretto" from his "Three Compositions," Op. 29, which are essentially character pieces for concert use. A third category of works, such as his large-scale "Suite in D," Op. 59, straddle both the church and concert platforms and display the composer's mature compositional style.

[2] Wilma Reid Cipolla, *A Catalog of the Works of Arthur Foote: 1853-1937* (Detroit, MI: The College Music Society, 1980), 106.

Foote's mature style, although not adventurous or revolutionary by European standards of his day, was quite progressive for his time and place:

> When Foote had started off as a composer, Boston was in the process of assimilating the prevalent art music or Europe—from Bach to Schumann and Mendelssohn. Boston's cultural leaders were, if anything, die-hard conservatives. To offer a work of Berlioz, Liszt, Wagner, or Brahms was to defy local preferences, and presentation of such a work was exceptional. Learning about, let alone flirting with, advanced ideas was close to an impossibility under the circumstances. [3]

Foote knew that in order to reach his Boston audiences, his music had to speak within the recognized conventions and forms to which they had become accustomed. Therefore, his later works adapt no new forms—they remain, like the works of Mendelssohn, thoroughly classical in their structure. Like his early style, his mature works also remain melodically and harmonically based, and very rarely make use of polyphonic textures. It is, however, in his harmonic language that Foote's mature works differ the most from his earlier efforts. His later works introduce a more refined, yet subtle, use of chromaticism and an increasing use of the old church modes, freeing his harmonic language from his earlier Germanic academic approach. "Foote's understanding of the old church modes…enhanced his musical language, turning it pliable by releasing it from the limitations of major and minor keys."[4] The fact that these changes in style are so subtle naturally result from the context of his surroundings. According to Foote's biographer:

---

[3] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 204.
[4] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 211.

> The manner of composing [in his mature style], whatever its progressive alterations, continued a recognition of his Puritan antecedents and was grounded in the community, religion, law, due process, and the potency of custom.[5]

For a brief commentary on various aspects of all of the organ works, the reader is referred to this document's Appendix K, which includes an assessment of technical difficulty, a brief discussion of the pedagogical challenges or goals of each work, its form and other observations regarding compositional language. The remainder of this chapter will explore Foote's compositional style by citing specific techniques displayed in these same organ works. The specific aspects of his style chosen for discussion in this chapter are those which most uniquely characterize his compositional style in the organ works—areas which will apply to the discussion appearing later in Chapter Seven. For a more detailed and thorough analysis of Foote's style, his use of forms, thematic material, melodic construction, harmony, counterpoint, rhythm, meter and other areas, the reader is referred to Frederick Kopp's dissertation *Arthur Foote: American Composer and Theorist.*

The Role of Harmony and Texture in Creating the "Footian Sound"

In his own works, Foote was a composer who first thought in harmonic, rather than melodic or polyphonic terms.[6] According to Kopp:

> Arthur Foote was somewhat less conservative in his harmonic procedures than in his use of form. He propounded no new ideas or concepts of harmony, yet he contributed immeasurably to the growth of music in this country by continuing the development of devices, such as third relationship, which had been introduced earlier by other composers.[7]

---

[5] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 210.

[6] Frederick Edward Kopp, "Arthur Foote: American Composer and Theorist," (PhD diss., Eastman School of Music, 1957), 197-244.

[7] Most prominently, the technique can be traced back to Franz Schubert and Beethoven. Composers of Foote's era, such as Franz Liszt and Richard Wagner, were especially noted for this technique. Notably, both men had close ties to Foote's organ professor Benjamin Johnson Lang, filling the roles of piano teacher and friend, respectively.

> His harmonic structures in general are comparable to those of other American composers of the nineteenth century. His music was conditioned by the textbook rules of correct procedure that he had learned perhaps too well as a student… Foote had the ability but not the inclination to attempt newer harmonic trends; nonetheless, his harmony was marked by individuality and by personal style that did not become outmoded until very late in his life. His music is unique among that of the American composers of his generation for the manner in which he combined harmonies based upon traditional eighteenth and nineteenth century usage, modal or quasi-modal melodies, and an exceedingly prominent use of third relationship, especial for modulatory purposes. [8]

It is his use of the third relationship, or "chromatic mediant," in his organ works which will now be examined. As previously mentioned, Foote's text, *Modulation and Related Harmonic Questions*, was the first English-language book to address this important harmonic procedure of the Romantic-era.[9]

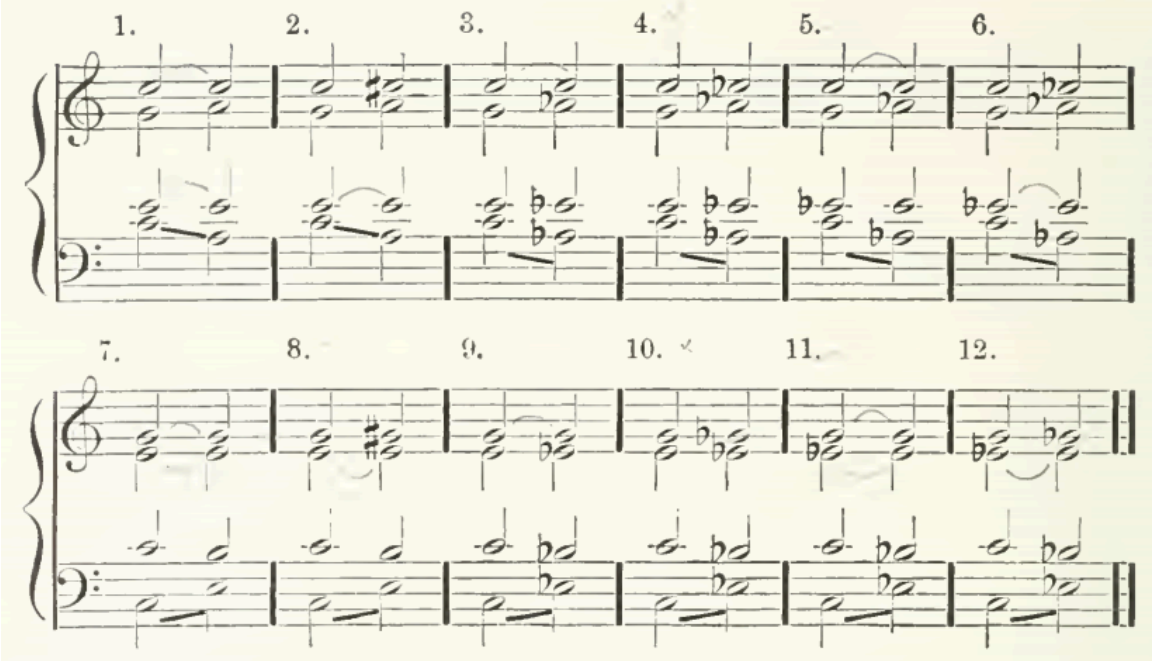
> This was a small work, but it constituted a major contribution to the study of theory in the United States, since it contained both the first definition of third relationship in an English language text and a lucid discussion of modulatory techniques.[10]

Foote devotes a brief chapter to the "change of key by moving to a new tonic a third above or below" in which he provides examples from Brahms, Mozart, Liszt and Chopin of such modulations. He includes a table to demonstrate this procedure reproduced in example 4.1. Many of these relationships can be found in his own compositions.

---

[8] Frederick Edward Kopp, "Arthur Foote: American Composer and Theorist," (PhD diss., Eastman School of Music, 1957), 197.
[9] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), xiv.
[10] Frederick Edward Kopp, "Arthur Foote: American Composer and Theorist," (PhD diss., Eastman School of Music, 1957), 119.

Example 4.1: "Table based on relationship by thirds" from *Modulation and Related Harmonic Questions* by Arthur Foote.



His frequent use of the third relation makes his organ works unique when compared to those of his American peers such as Paine, Chadwick, and Whiting—all of whom favored modulations to closely related keys as taught in the classical German tradition. When comparing the harmonic languages of the three most influential American composers of their generation—Foote, Chadwick and Parker—Foote's works stand out for their extensive use of the tertian relation. In the dissertation *The Organ Works of George Whitefield Chadwick,* Gay Gladden Pappin writes that Chadwick, "resisted the trends of the early twentieth-century and strictly adhered to conventional harmonies."[11] While Horatio Parker commonly makes use of this technique in his organ works, it is not to the same extent as Foote. In his organ works, Foote employed the third

[11] Gay Gladden Pappin, "The Organ Works of George Whitefield Chadwick," (DMA diss., Louisiana State University, 1985), 64.

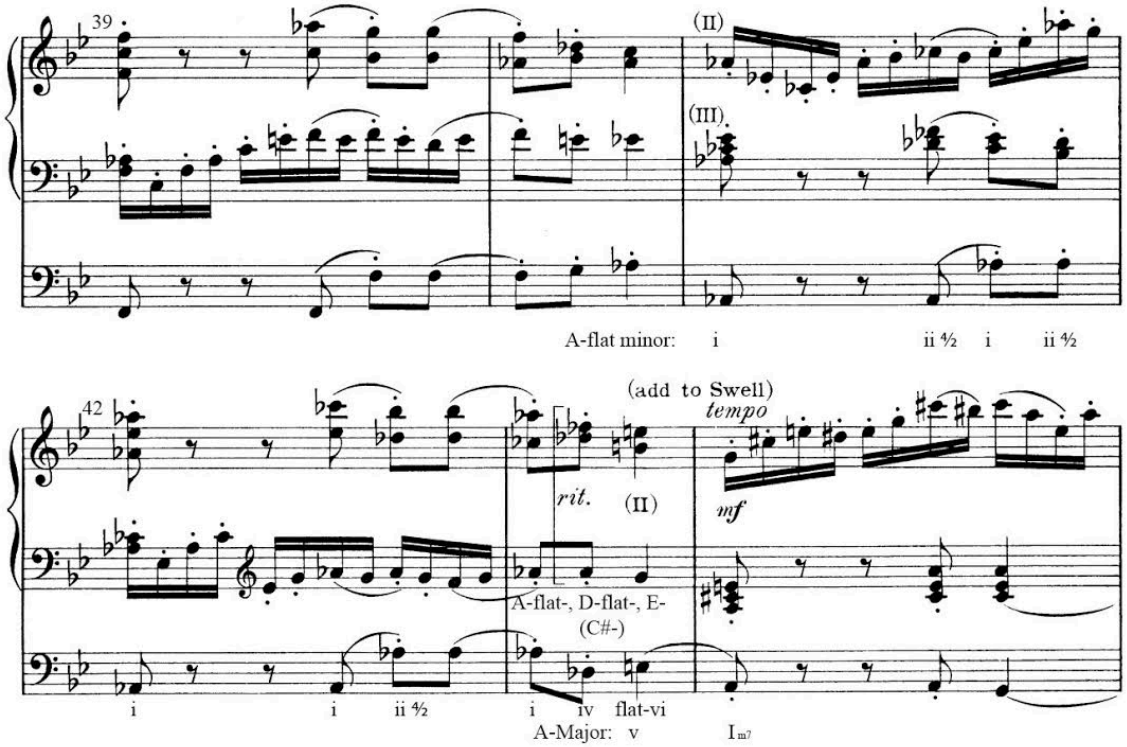
relation as a means to unite movements of a single composition, at structural points within a given movement, and as a method to modulate between phrases.

At the largest scale, the third relation can be seen at work when comparing the movements of his "Suite in D," Op. 54. The opening and closing movements are in D minor and D major, respectively, while the interior two movements are in B-flat major and G minor, respectively. Similar relations can be seen when comparing the movements of "Three Compositions for the Organ," Op. 29 which are in F major, D minor, and B-flat major, respectively.

The tertian relation at work at structural points of a movement can be observed in the fourth movement of the "Suite." The opening thematic material (measures 1- 15) begins in D major and then ends with a half-cadence on A major. This is directly followed by a repetition of the opening material in C major, making use of the mediant relation between structural points of a movement.

In the second movement of the "Suite," Foote is able to link one phrase in A-flat minor with a phrase in the distantly related key of A-major through the use of the third relation. The A-flat minor phrase which begins in measure 41 ends with a deceptive cadence on E-minor, which then leads to the following phrase in A-major in measure 44. He does this through a series of four chords at the end of the first phrase in measure 43: A-flat minor, D-flat minor (c-sharp minor), E minor (a minor-third above C-sharp minor) and finally A major (see example 4.2). Almost all of his organ works make use of the tertian relation in one form or another.

Example 4.2: *Quasi Menuetto* from "Suite in D," Op. 54 by Arthur Foote (m. 39-44)



Homophony

Partly due to the instrument's natural ability to project individual polyphonic lines with great clarity, the pipe organ's repertoire has historically been steeped in the greatest contrapuntal tradition. From the earliest intabulations[12] of polyphonic vocals works to the great fugues of J.S. Bach and his successors, the organ and counterpoint have gone hand in hand. According to Arthur Foote, "Fugues, sonatas and oratorio music belong to the stately organ."[13] Although Foote recognized the special relationship between counterpoint and the organ, and he devoted years to the study and playing of the fugues of Bach and Mendelssohn, he was a composer true to himself and never felt the need to

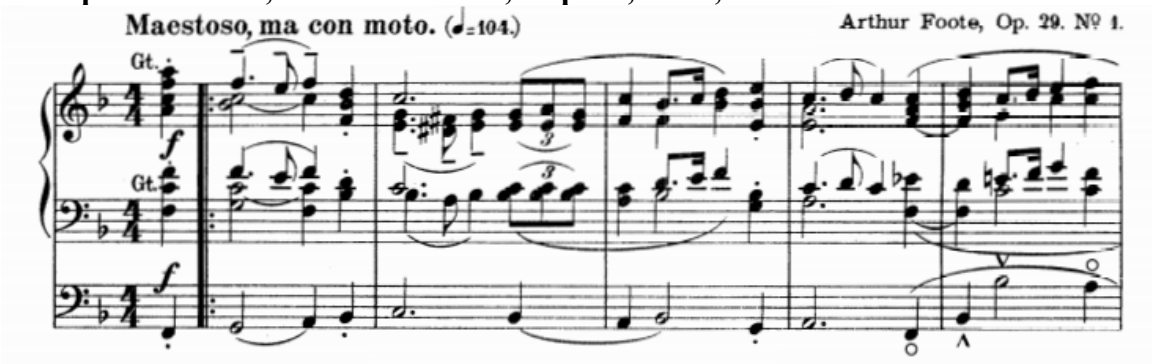
[12] "An arrangement for keyboard, lute or other plucked string instrument of a vocal composition; the term is especially applied to those prepared in the 14th, 15th and 16th centuries, and written in tablature, the system of notation using letters, figures or other symbols instead of notes on a staff." Howard Mayer Brown, "Intabulation." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed December 28, 2016, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/13823.

[13] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire,1908), 296.

force a contrapuntal style into his writing—something that would have been foreign to his natural melodic and harmonic style. There certainly are moments of true counterpoint and the occasional fugue in his complete output,[14] but contrapuntal moments are surprisingly lacking in his works for organ and there are no fugues whatsoever. Instead, Foote prefers melody and homophony to express his musical ideas—a preference which contributes to the "Footian" sound.

As with most of his works, melody takes precedence in Foote's organ works. As a result, most of the works feature a prominent melodic line in the soprano voice accompanied by a supporting bass line and homophonic chordal textures beneath. A typical example can be seen in his "Festival March," Op. 29, No. 1, in which the melodic line in the soprano voice is supported by thick chords in the lower voices. (See example 4.3)

Example 4.3: Foote, "Festival March," Op. 29, No. 1, mm 1-5



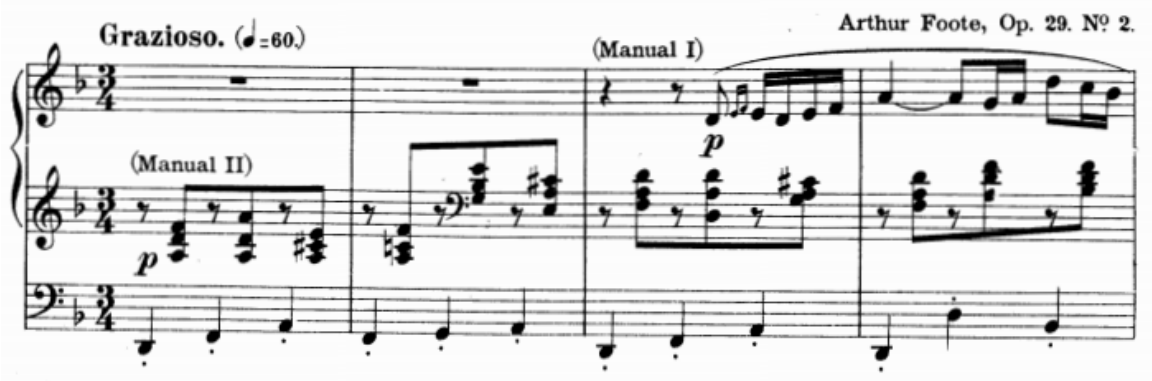
Similar textures are found in his "Postlude in C," the "Solemn March", Op. 71, No. 2 and his "Sortie in C Major," Op. 71, No. 3.

Another homophonic texture employed by Foote in his organ works is more pianistic in nature and found in his character pieces such as his "Allegretto," Op. 29, No.

[14] *Suite in E Major for String Orchestra,* Op. 63, No. 3, "Fugue" and *Suite No. 1 in D Minor for Piano,* Op. 15, No. 2, "Fugue."

2. The pedal and left hand supply a rhythmic chordal support to a lyrical soprano melody, in the manner of an elegant Chopin *mazurka* or sketch by Schumann:

Example 4.4: Foote, "Allegretto", Op. 29, No. 2, mm. 1-4



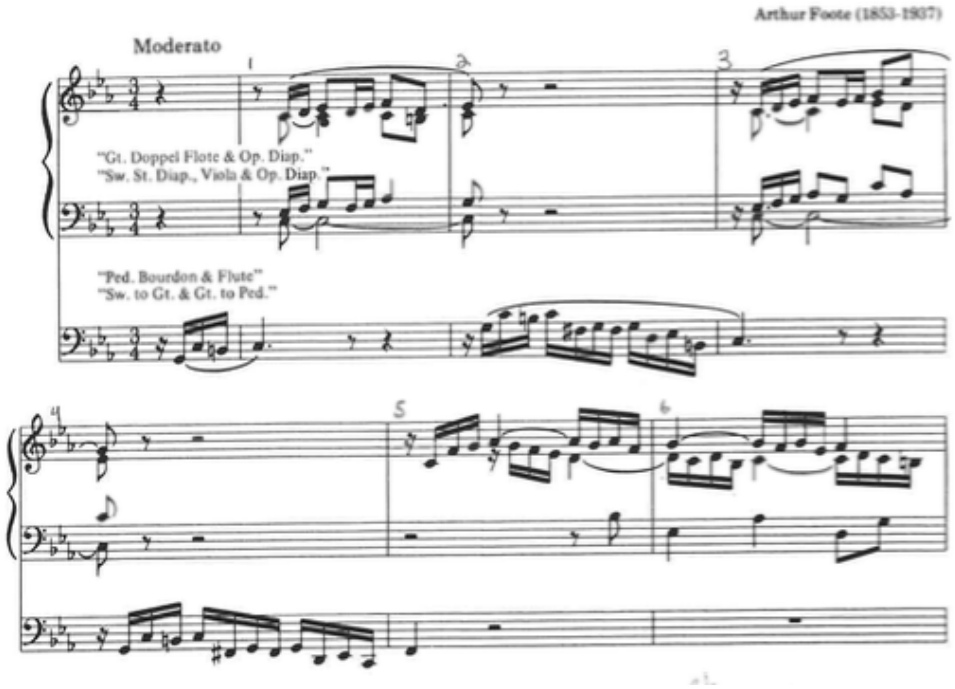
Other character pieces such as his "Nocturne," Op. 50, no. 6, "Oriental Sketch," and "Canzonetta" Op. 71, No. 4 feature this pianistic texture. The influence of lyrical works like Mendelssohn's *Lieder ohne Worte* or Elgar's "Chanson de Matin" are obvious. Other examples of similar pianistic elements in organ repertoire are found in the "Studien für den Pedalflügel Op.56" of Schumann, although they were originally intended for the pedal-piano.

The Use of Motivic Cells

As a composer who emphasized clear melody over counterpoint, it is exceedingly rare for Foote to incorporate the use of small motivic cells in his works. However, there are a couple examples of motivic writing in which small melodic cells are introduced and developed by contrapuntal interplay between voices in his organ works—one example being his first published organ work, the "Prelude [in C minor]." Unambiguously inspired by historic works such as J.S. Bach's Prelude in C Minor, BWV 549, this brief work is based solely on two motivic gestures: the opening "alternating-toe" idea in the pedal line

and the rhythmic idea found in the manuals in measure one (see example 4.5). By measure five, Foote has transformed the pedal motive into a suspirans-figure duet between the soprano and alto voices. This moment also features a strong circle of fifths progression in root-position chords, as is common in the "Eight little Preludes and Fugues," then attributed to J. S. Bach:

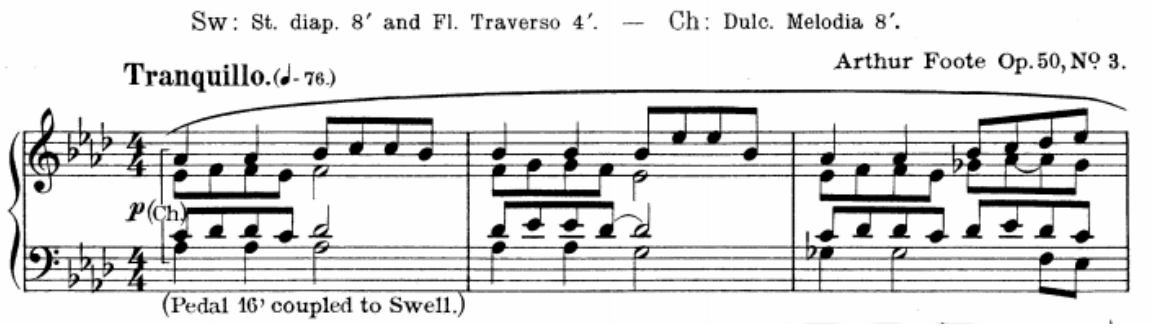
Example 4.5: Foote, "Prelude [in C minor]," mm. 1-6



The only other organ work to be based solely on small motivic cells is his "Offertory" from "Six Pieces for Organ," Op. 50. Unlike his "Prelude," which unmistakably references Baroque forms and techniques, this brief, expressive, and tranquil movement is rooted in a Romantic parlance. The entire movement is an outgrowth of the opening motive of four eighth-notes, and modulates in what would have been considered a more "modern" fashion through techniques such as third-relations. Except for the last ten measures, which introduce a fifth voice, the entire movement is

composed of four individual voices which share the motive between them—as can be seen in example 4.6.

Example 4.6: Foote, "Offertory," Op. 50, No. 3, mm.1-3



There are also brief moments of motivic writing in the introductory and transitional materials of "Christmas," Op. 80.

Though both the "Prelude" and the "Offertory," Op. 50, make use of small motivic cells, they can clearly be heard as harmonically, not polyphonically, derived works. Although both pieces consistently use motivic cells, these motivic ideas can be analyzed as passing tones or members of chords in a harmonically-based style of composing. True counterpoint is exceedingly rare in Foote's compositional style, and occurs only twice in his organ works.

Counterpoint

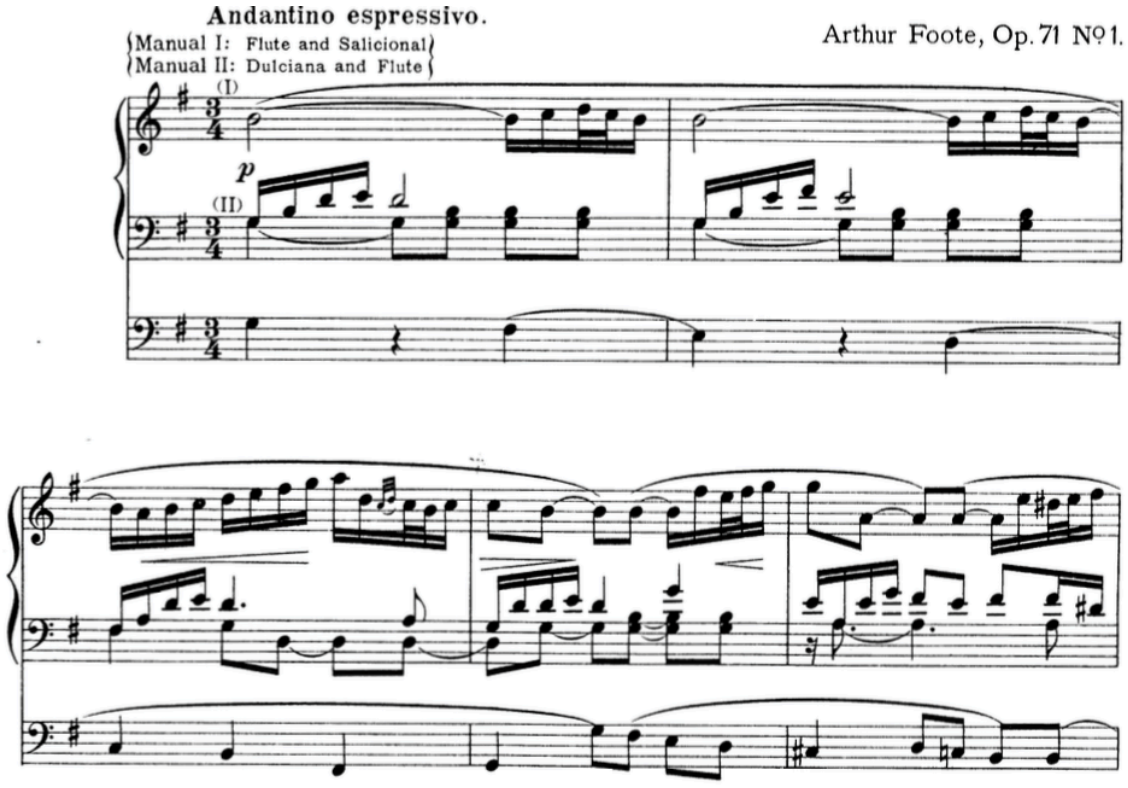
Like most great musicians, Foote saw Johann Sebastian Bach as the supreme master of the contrapuntal language. In *Theory of Music,* Foote writes:

> Bach stands at the head of contrapuntists. No one has since appeared who can supersede him and consequently the history of contrapuntal development ends with him.[15]

[15] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 127.

Not surprisingly, Foote's admiration of the master led to many works directly inspired by Bach. Foote's "Cantilena in G" is a clear homage to Bach's famous "Air" from his "Orchestral Suite No. 3 in D," BWV 1068, and features a solo violin-like melody (in the right hand) and a descending "walking bass" beneath, similar to those found in Bach's work, and is generally accompanied by a chordal left hand and supporting bass line (see example 4.7).

Example 4.7: Foote, "Cantilena," mm.1-5



The similarities between Foote's works and Bach's most often end with their forms, style, and use of baroque motivic gestures. Foote rarely created his works through the combination of polyphonic lines as Bach did almost exclusively. Moments of a fugal nature are quite rare in Foote's output, and there are only two fugal occurrences in all of

his organ works.[16] Although works such as the "Suite for Strings in E Major," Op. 63, with its closing fugue, demonstrate that Foote was capable of writing a successful contrapuntal movement, fugues were not his *modus operandi*. As noted earlier, this situation may seem surprising, especially since he found the fugue to be "the culmination of all the contrapuntal art of centuries," and to hold "a most important place among musical forms."[17] He did, however, declare that "the history of contrapuntal development ends" with Bach.[18] It would appear that Foote saw no reason to infuse counterpoint into his works since Bach was the "alpha and omega" of the polyphonic art.

Foote's approach to counterpoint in his own works can be gleaned from a brief quote in his chapter on counterpoint in *Theory of Music:*

> The modern laxity allowed in free counterpoint or that in which the artistic sense of the composer is allowed full play would indeed scandalize the ancient writers, but nevertheless, underneath all its embellishments good counterpoint observes many arbitrary rules.[19]

This quote could easily be applied to his approach to counterpoint in his organ works. Foote always gives his own "artistic sense...full play," and "freely" introduces counterpoint into his works when it benefits the work for expressive purposes. While these contrapuntal moments generally observe the "rules"—as one would expect from Arthur Foote, the theorist—they are never forced and always "freely" introduced into his works without artificial pretense.

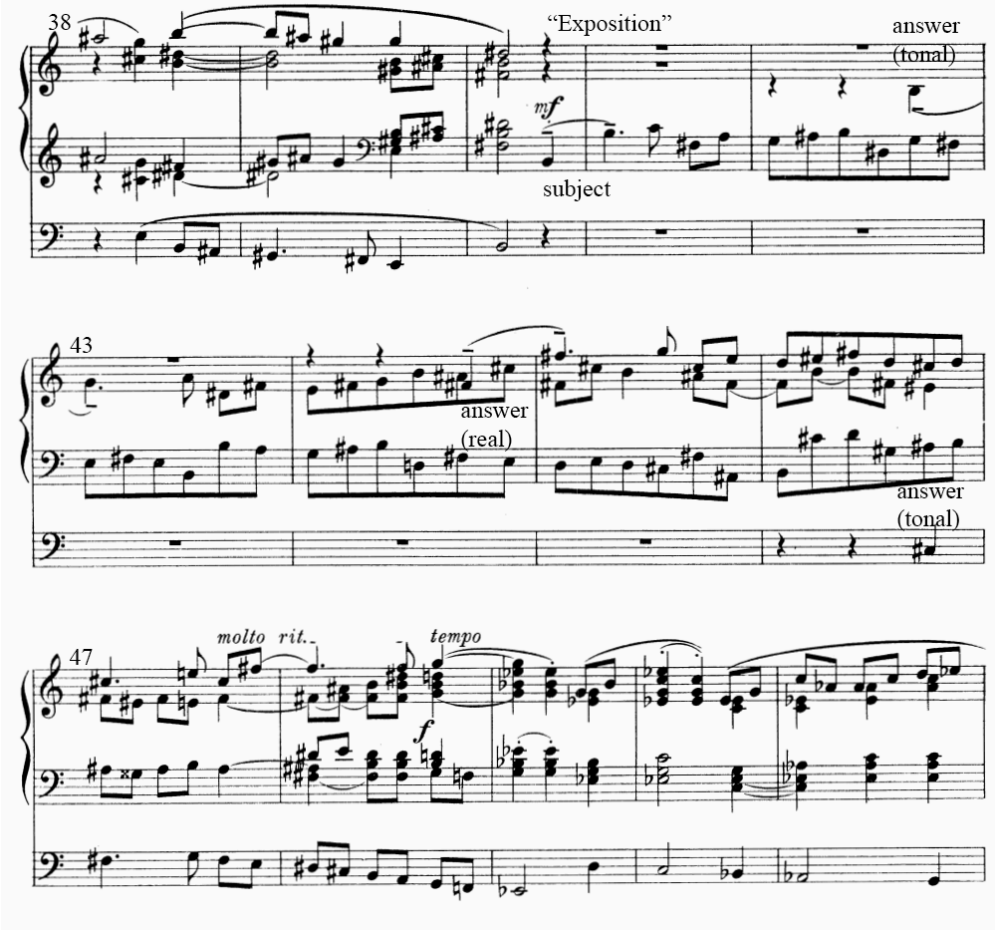
The only fugal moments in Foote's organ works are found the primary material of "Communion," Op. 71, No. 6 and in a developmental and transitional section of his

[16] Fugal writing is found in Foote's *Sortie in C Major*, Op. 71 No. 3 and *Communion*, Op. 71, No. 6
[17] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 133.
[18] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 127.
[19] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 132.

"Sortie in C Major," Op. 71, No. 3, the latter of which will be examined in the following paragraphs.

Typical for Foote, he creates interest through the use of colorful harmonic turns, such as third-relations, in the opening section of his "Sortie," which otherwise features a rather straightforward, march-like main theme. As the harmonic tension builds, he then turns to a contrapuntal outburst to create contrast. With compositional liberties, the B section of this work includes the impression of a fugal exposition in four voices in measures 40-49 (see example 4.8).

Example 4.8: Foote, "Sortie in C," Op. 71, No. 3, mm. 38-51

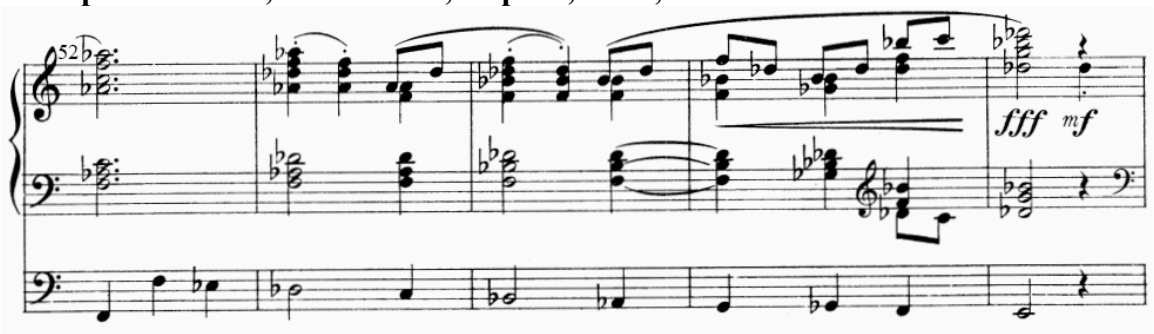


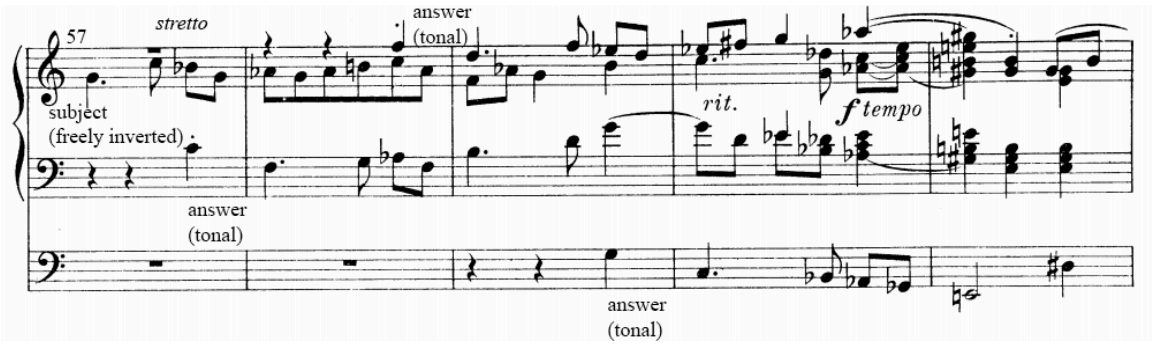
The tenor voice introduces the subject in the anacrusis to measure forty-one and is followed by a tonal answer in the alto in measure forty-three, a real answer in the soprano

in measure forty-five, and a vague tonal answer in the bass voice in measure forty-seven. Foote accompanies each voice with free counterpoint rather than using a counter melody. This fugal "exposition" is short-lived and the music quickly returns to a homophonic texture by measure forty-nine. This chordal material is then followed—to great dramatic effect—by a fugal entry of the subject in a freely inverted form in measures 56-61 (see example 4.9).

The "entry" is not inverted in the strict sense, as Foote rewrites both the intervals and the melodic direction of the original subject freely with each answer of the subject. Where the original subject opens with an *ascending* leap of an octave, sixth or fourth (see measures 41-47), the subject and answers of the second entry begin with *descending* leaps of a fifth or third (see measures 56-60). The subject is treated so freely that it is only the opening leap and rhythm of the second entry's subject which remains comparable to the original subject. After the opening leap, the subject freely trails off with new contours in each answer of this entry. Foote creates *stretto* by truncating the amount of beats between answers from five or six beats in the "exposition" (measures 41-49) to three beats in the first "entry" (measures 56-61).

Example 4.9: Foote, "Sortie in C," Op. 71, No. 3, mm. 52-61





Perhaps Foote was referring to himself when he wrote:

> There is scarcely an instrumental composer of merit who has not tried his skill in fugal compositions, but we shall carry the history of the fugue no farther, for in fact it would be but a narrative of the successes and failures of the followers of the greater masters… The modern world has evolved nothing farther in the way of the fugue than was given us over a century and a quarter ago, though in minor details and especially in the kind of themes used, the artists of today show their individual taste.[20]

Arthur Foote was comfortable with his "individual taste" and—although always aware of the advances and experiments of modern music—was at home with his own personal style. He neither sought to improve upon the past masters nor did he seek to startle the musical world through new developments.

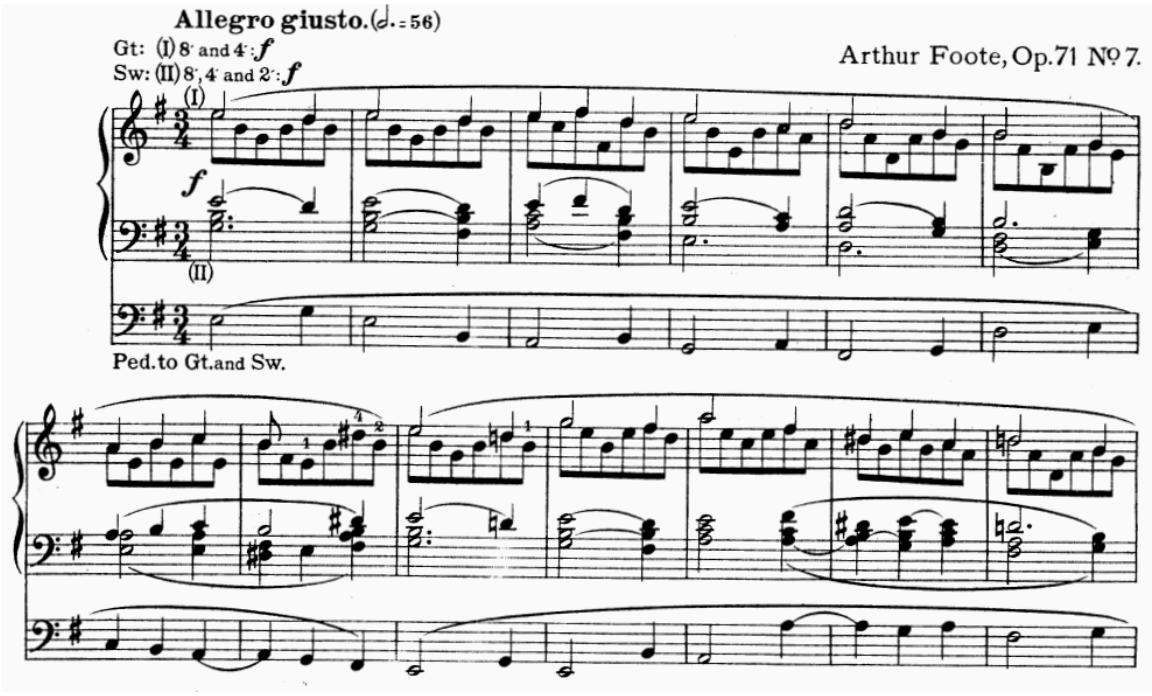
Foote's Use of Homophonic Chorale Styles

Even though his organ works may lack the typical contrapuntal textures found in organ music of the "masters," Foote does seem to favor another genre often associated with the organ—namely, that of the chorale. Foote often employs chorale-like themes with homorhythmic textures as way to contrast more rhythmically active materials. With the exception of "Christmas," Op. 80, which utilizes three Christmas carols, Foote does not quote existing chorale or hymn melodies as his teacher John Knowles Paine did in his organ works. Instead, like Mendelssohn and Franck, he composes original music in a

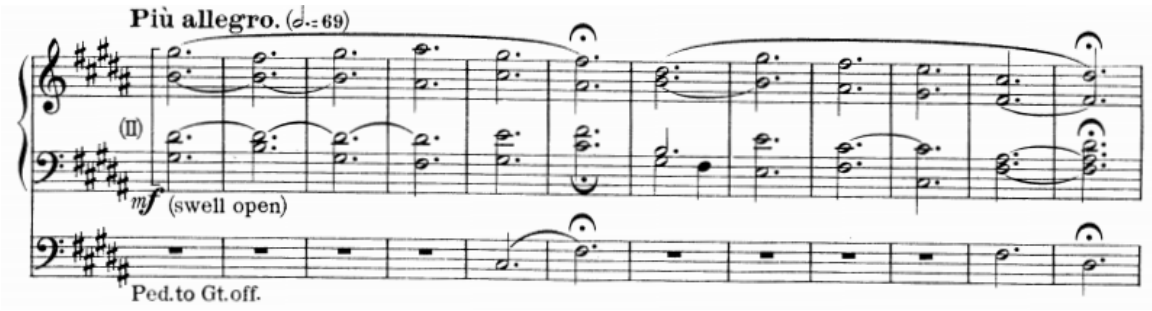
[20] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 151.

chorale style. An effective example is found in his "Toccata," Op. 71, No. 7 in which the active rhythms of the modal toccata theme are contrasted by the more static, tonal chorale theme. Compare measures 1-6 of the opening toccata (example 4.10) with the wordless chorale in measures 72-83 (example 4.11):

Example 4.10: Foote, "Toccata," Op. 71, No. 7, mm.1-13



Example 4.11: Foote, "Toccata," Op. 71, No. 7, mm. 72-83



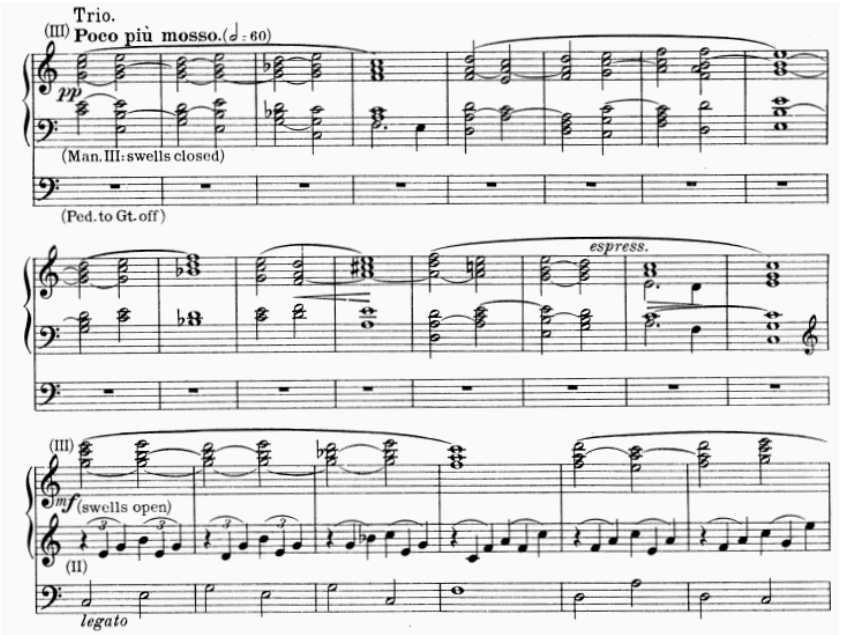
Similar instances of chorale-like themes supplied as contrasting melodic material occur in measures 12-26 of "Communion" from *Deux Pièces,* the trio section of "Solemn March," Op. 71, No. 2, and the B material of "Communion," Op. 71, No. 6.

Foote's effective use of these chorale-like moments was noted by contemporary writers in their assessments of his pieces. An unidentified writer reviews the "Toccata," Op. 71, No. 1 in this clipping preserved in Foote's scrapbook at the Library of Congress:

> This Toccata is from the pen of the well known Boston composer, one of the few American musicians of note, and a man whom all delight to honor…. Mr. Foote has given us a Toccata quite out of the ordinary line, for with the usual qualities in a Toccata he has given this an attitude of great dignity and by the use of a chorale for a contrasting theme, it has an ecclesiastical turn. The entire piece is generous in its warmth and sustained vigor, and is a prime favorite with organists and audiences.[21]

A favorite device of Foote's is to vary these chorale-like themes by altering their accompaniments. In several pieces, he will first present phrases of the chorale-like theme in its basic form and then vary it by introducing an active left hand accompaniment, which is usually a motive of arpeggiated chords. He does this in the trio of his "Solemn March," as seen in example 4.12.

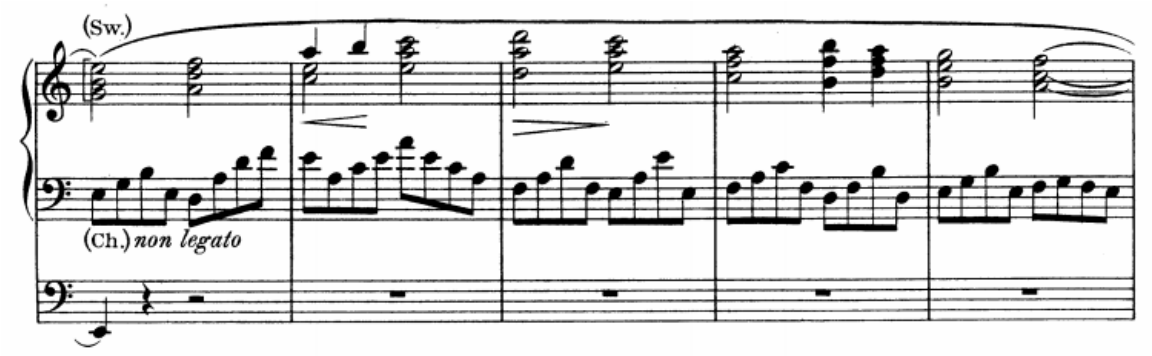
Example 4.13: Foote, *Trio* from "Solemn March," Op. 71, No. 2



[21] Unidentified clipping. Arthur Foote: Letters, music, scrapbooks. The Library of Congress, Music Division, Washington, D.C.

Similar treatments of chorale-like melodies can be found in the second half of "Pater Noster," Op. 50, No. 2, (see example 4.14) the trio of "Tempo di Minuetto," Op. 71, no. 5, and measures 56-79 of the opening movement of his "Suite in D," Op. 54.

Example 4.14: Foote, "Pater Noster," Op. 50, no. 2, mm. 32-36



Other Influences on Foote's Organ Works

Composers

As a man always open to new ideas, it is not surprising that Foote would find inspiration in various cultures and musical styles. Throughout his organ works, one can find an array of influences stemming from sources as diverse as the Greek Orthodox Church, German Baroque prealudia, so-called "oriental" exoticism, Chopinesque salon pieces, Schumannesque character pieces, Brahmsian cross-rhythms, and Romantic French idioms.[22]

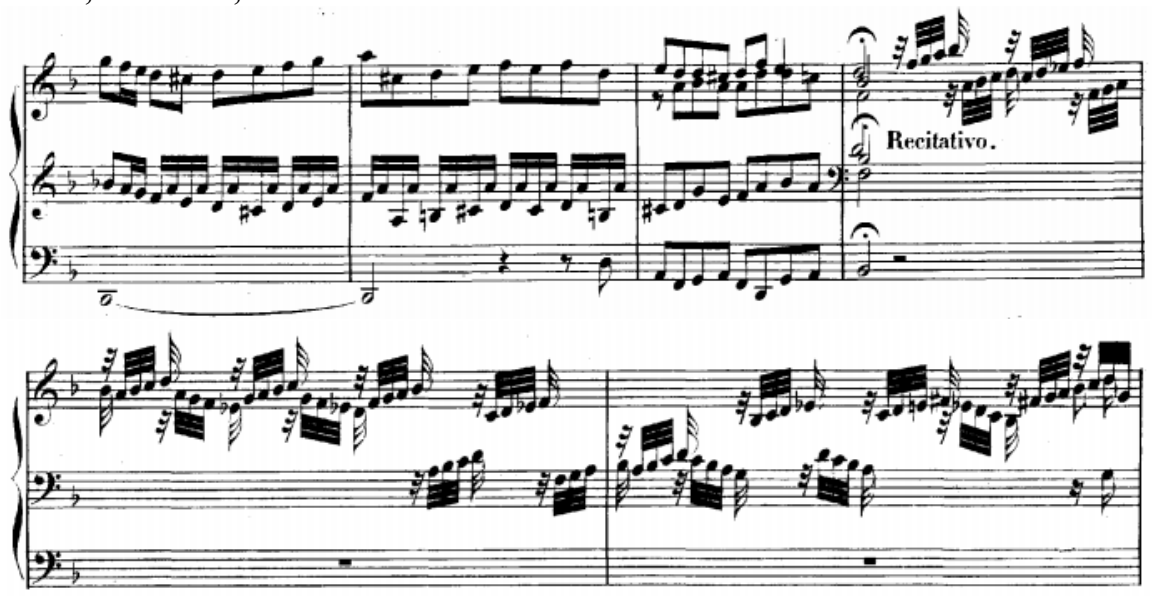
Bach

As discussed earlier, his first published organ work, "Prelude [in C Minor]" shows the influence of the baroque motivic style as found in the "Eight Little Preludes

[22] His interest in other cultures also led him to the composition of works such as "Music for the Synagogue," Op. 53—a setting of the Reformed Jewish liturgy in Hebrew for cantor, choir and organ. Foote dedicated the work to his friend Benjamin Guckenberger, director of the Temple Emanu-El Choir in Birmingham, Alabama.

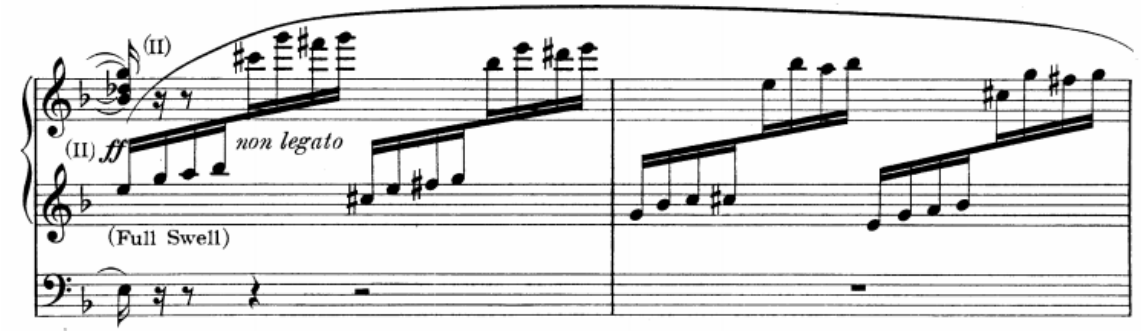
and Fugues," BWV 553-560. Records tell us that Foote played both Bach's "Fantasia and Fugue in G Minor," BWV 542 and the "Toccata and Fugue in D Minor," BWV 565 in recitals at First Church, (see Appendix C) and moments of his "Suite in D" show the influence of these works. Virtuosic flourishes such as those which open Bach's "Fantasia" and close the "Toccata" (see example 4.15) were the obvious inspiration for measures 98-104 of the opening movement of the "Suite in D," Op. 54.

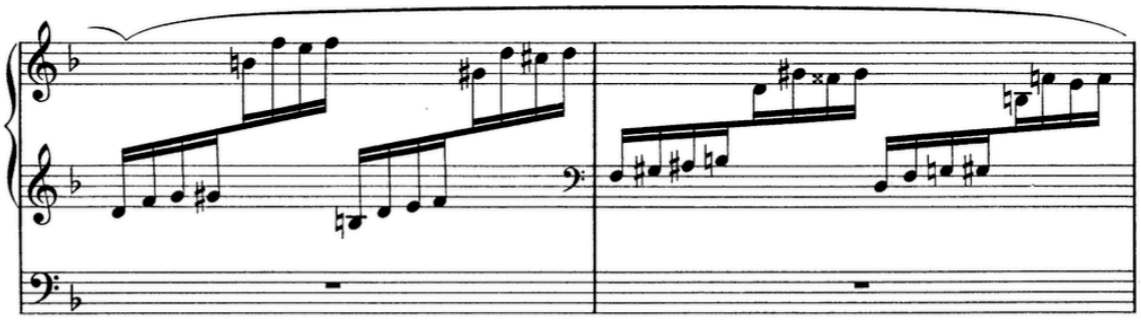
Example 4.15: Recitativo section from the conclusion of "Toccata and Fugue in D minor, BWV 565," attributed to J. S. Bach.



The similarities with the Bach excerpt can be seen in the example below from Foote's "Suite":

Example 4.16: *Maestoso* from "Suite in D," Op. 54 by Arthur Foote (mm. 98-101)





In both examples, Foote and Bach employ a rising sixteenth-note motive to ornament a series of chords with rhythmic energy. Specifically, Foote makes use of the baroque *style brisé* in which a simple succession of "broken" chords are rhythmicized in an improvisatory style.

Rheinberger and Guilmant

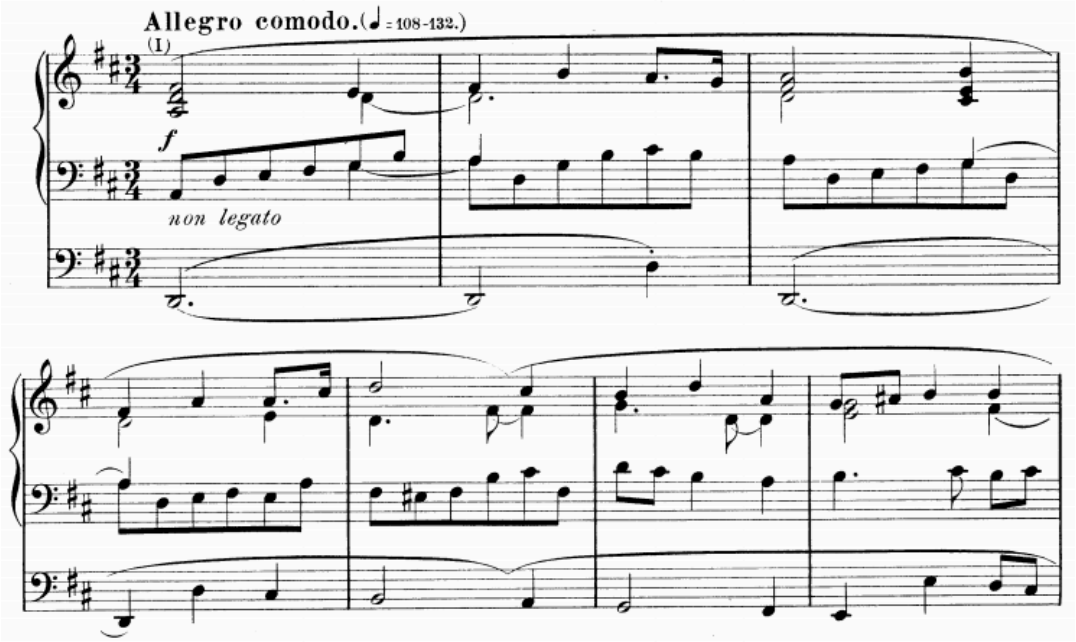
The influences of cyclic works such as Rheinberger's Sonata No. 8 from 1882 can also be seen in the "Suite in D." Like Rheinberger's work, the introductory material occurs both at the beginning of the first movement and returns at the end of the final movement to create thematic unity across a four-movement piece. The opening 'overture' material of Guilmant's "Organ Sonata No. 1 in D minor," which Foote played in recital (see Appendix C), may also have played a part in inspiring the opening of his "Suite in D," Op. 54.

Mendelssohn

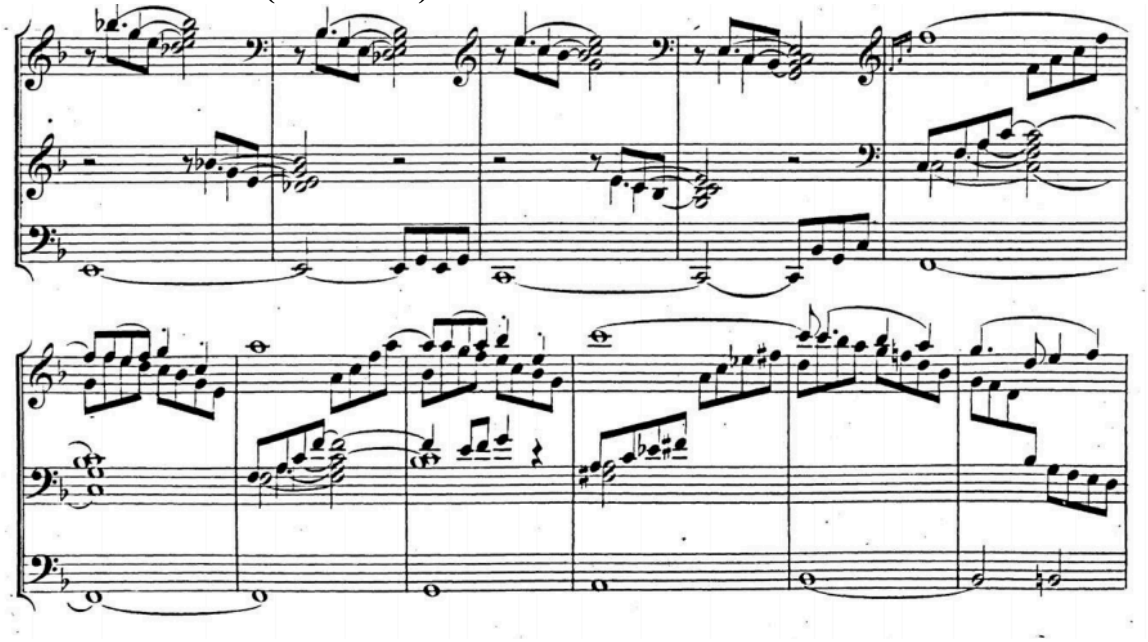
The "Suite in D" also shares several characteristics with Felix Mendelssohn's "Sonata No. 1 in F minor," Op. 65. No. 1, which Foote is known to have played in recital at least twice (see Appendix C). Both works are four movements in length, begin in the minor and end in the major mode, have opening movements with overture qualities, and end triumphantly with pianistic textures in the major mode. These qualities are, of course,

not unique to either of these works and are found quite often in the Romantic period, but the similarities between the two pieces are obvious. Both final movements also include a lyrical melody in the soprano supported by ascending, pianistic figurations beneath as can be seen in examples 4.16 and 4.17.

Example 4.17: *Allegro Comodo* from "Suite in D," Op. 54 by Arthur Foote (mm. 1-7)

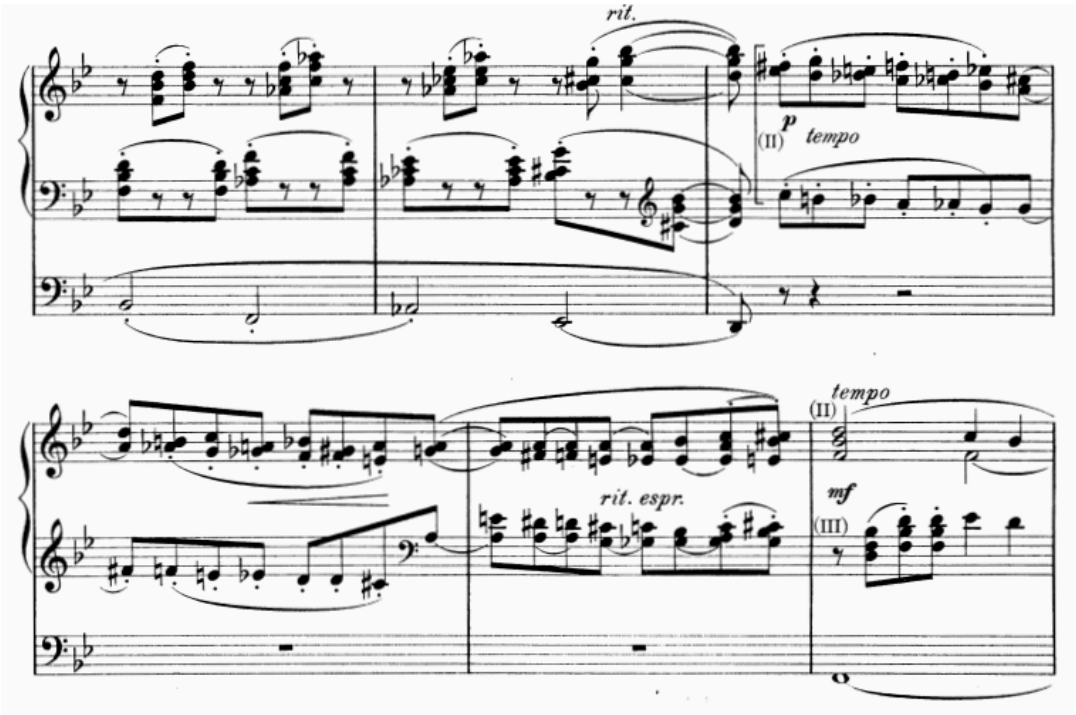


Example 4.18: *Allegro Vivace Assai* from "Sonata in F Minor," Op. 65, No. 1 by Felix Mendelssohn (mm. 51-61)

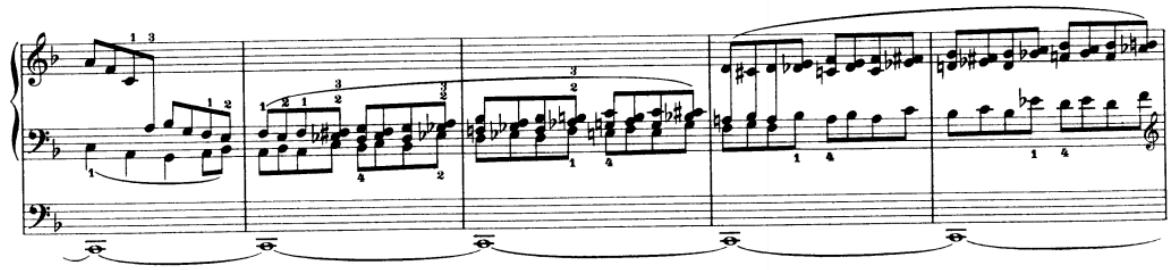


As can be seen in examples 4.19 and 4.20, there are also similarities in transitional passages in which both composers make dramatic use of alternating diminished triads. In measure 36 of the third movement "Improvisation," Foote uses a descending chain of diminished chords in eighth-notes (example 4.19) similar to the way Mendelssohn used an ascending chain in his Sonata No. 1 (example 4.20). Having played Mendelssohn's first organ sonata several times throughout the 1880s, Foote certainly knew it well and likely gleaned what he could from it for his own "Suite in D."

Example 4.19: *Improvisation* from "Suite in D," Op. 54 by Arthur Foote (mm. 34-39)



Example 4.20: *Allegro vivace assai* from "Sonata in F Minor," Op. 65, No. 1 by Mendelssohn (mm. 101-105)



Brahms, Tchaikovsky and Rhythmic Influences

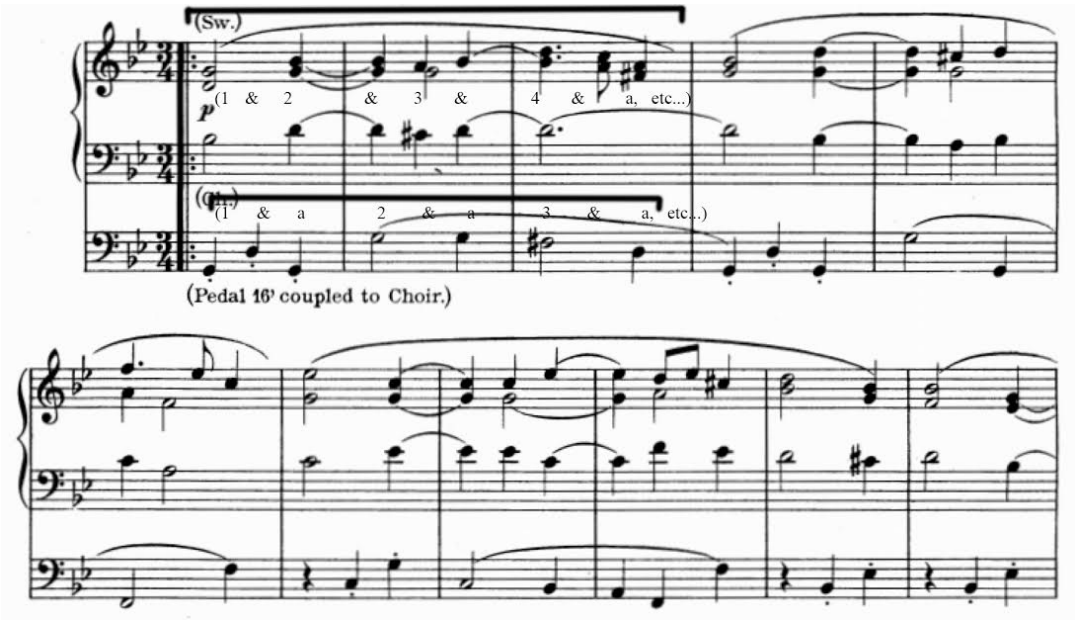
The influence of another German, Johannes Brahms, and that composer's penchant for cross-rhythms can also be seen in Foote's organ works. As Frederick Kopp explains, this is a technique found only in his later period—the period which produced his compositions for organ:

> Rhythms in Arthur Foote's music generally speaking are regular, smooth, and flowing. Most rhythmic patterns have an even number of accented beats or pulsations and most of the phrases are two, four, or eight measures long…
>
> In later works…the rhythmic structure of each successive measure is sometimes altered in order to obtain greater variety and contrast, and different rhythms are often used simultaneously in each voice of the ensemble.[23]

One such example found in a later work is the Brahmsian use of cross-rhythms which is especially prevalent in the turbulent "Intermezzo," Op. 50, No. 4. As can be seen in example 4.21, the pedal line is clearly in 3/4 while the melodic material features duple groupings through the use of hemolias. Foote provides occasional relief from the cross rhythm's tension by contrasting these passages with phrases of unified, homophonic rhythms.

[23] Frederick Edward Kopp, "Arthur Foote: American Composer and Theorist," (PhD diss., Eastman School of Music, 1957), 258.

Example 4.21: "Intermezzo," Op. 50, No. 4 by Arthur Foote (mm. 1-11)

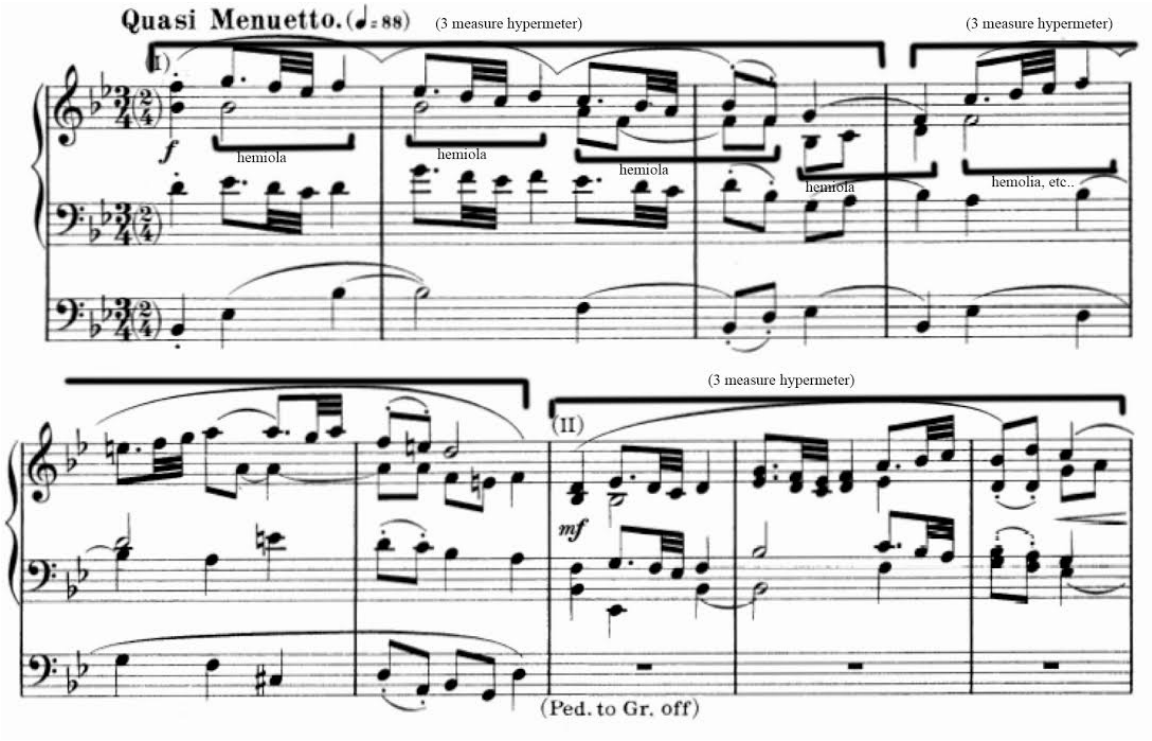


Another exceptional example of his rhythmic variety is found in the second movement of his "Suite in D" which alternates sections in mixed-meter with material in common time. The combination of 2/4 and 3/4 time signatures in this movement essentially creates the occasional feeling of a 5/4 meter. Adding to the rhythmic complexity, an overall hypermeter and internal hemiolas are also present (see example 4.22.) A possible inspiration for this meter could have been the second movement of Tchaikovsky's Sixth Symphony "Pathétique," (1893) which features a 5/4 meter. The work was performed by the Boston Symphony Orchestra no fewer than forty-four times[24] between 1894 and the publication of Foote's "Suite" in 1904, demonstrating that Tchaikovsky's music was certainly "in the air" when Foote conceived his "Suite."

[24]Performance History Search of "Symphony No. 6 in B minor, Op. 74, 'Pathétique', Pyotr Ilyich Tchaikovsky."
Boston Symphony Archives. Accessed on December 29, 2016.
http://archives.bso.org/Search.aspx?searchType=Performance&Composer=Pyotr%20Ilyich%20Tchaikovsky&Work=Symphony%20No.%20%206%20in%20B%20minor,%20Op.%2074,%20%22Path%C3%A9tique%22

Chadwick's "Canzonetta" (1896) is another example of the 5/4 meter in American organ works contemporary with Foote's.

Example 4.22: *Quasi Menuetto* from "Suite in D," Op. 54 (mm. 1-9)

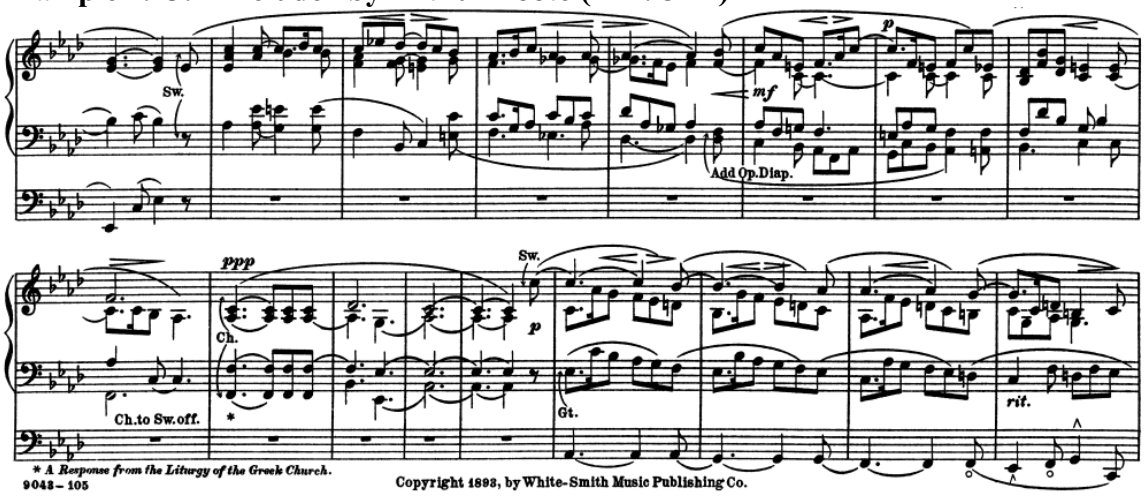


Religious Influences:

Greek Chant

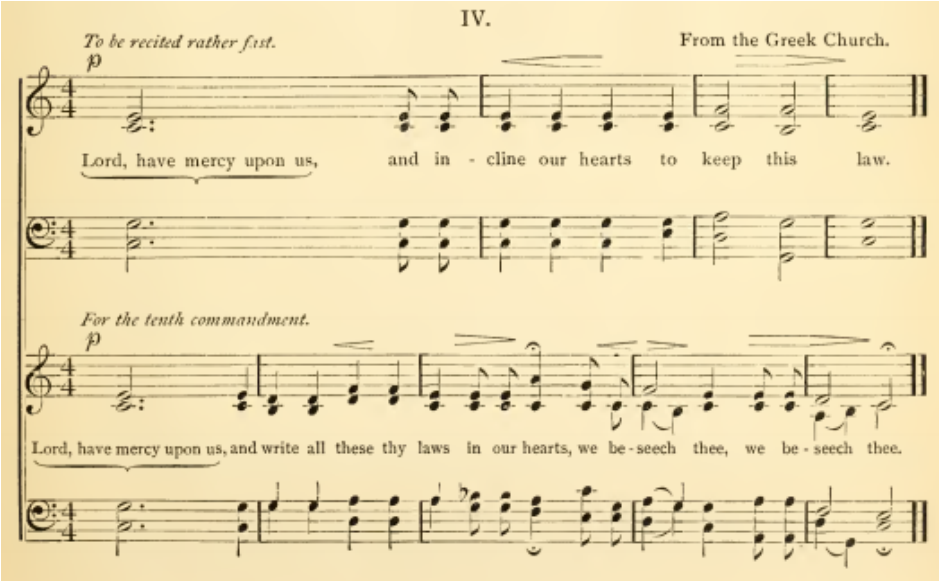
As demonstrated with his use of the chorale texture, many of his pieces also bear influences of an ecclesiastic or religious nature. This is first clearly seen in his "Prelude [in A-flat]" from 1883. This very brief movement, while attractive, would be rather unremarkable if not for its effective inclusion of what Foote identifies as a response from the liturgy of the Greek Church. The movement begins as a slow movement of a Mendelssohn sonata might, gently rolling along in a 6/8, dance-like, *andante grazioso* tempo. The gentle motion is then contrasted with the static chords of the Greek response beginning in measure 17 (see example 4.23).

Example 4.23: "Prelude" by Arthur Foote (mm. 8-24)[25]



Foote was clearly inspired to include this chant in his prelude through his work on *The Book of Chants* which was published the very same year in 1893. The chant quoted in his "Prelude" is also found as the fourth musical setting for a "Response to the Ten Commandments" on page forty-five. (see example 4.24) No other citation besides "from the Greek Church" is given in the publication.

Example 4.24: "Lord, Have Mercy Upon Us" from *The Book of Chants,* edited by Arthur Foote.[26]



[25] Arthur Foote, "Prelude," ed. Charles Henry Morse, The Church Organist, Volume 1 (New York: White-Smith Music Publishing Co., 1893)
[26] *The Book of Chants,* ed. Arthur Foote (Boston: American Unitarian Association, 1893), 45.

Church Modes

Further ecclesiastic influences are seen in his increasing use of the church modes for the coloring of his works. In his 1905 textbook, *Modern Harmony in Its Theory and Practice,* Foote explains:

> These modes have not only been used in church music…but have been employed by composers of secular music to obtain distinctive effects… The effect produced by them is to our ears something antique: it is undoubtedly because of the refreshing contrast thus obtained that composers are now inclined to return occasionally to their use.[27]

Foote does not use the modes in all of his organ works, rather—as the above quote suggests—he occasionally returns to their use in several of his pieces. Foote beautifully employs both the phrygian and aeolian modes in his work, "Pater Noster," Op. 50, No. 2. The main theme of this work is thoroughly in the phrygian mode, as can be seen measure 1-8 of example 4.25. His harmonization of this modal melody makes use of mostly root position triads and the occasional 6^{th} chord, as he suggested in his textbook:

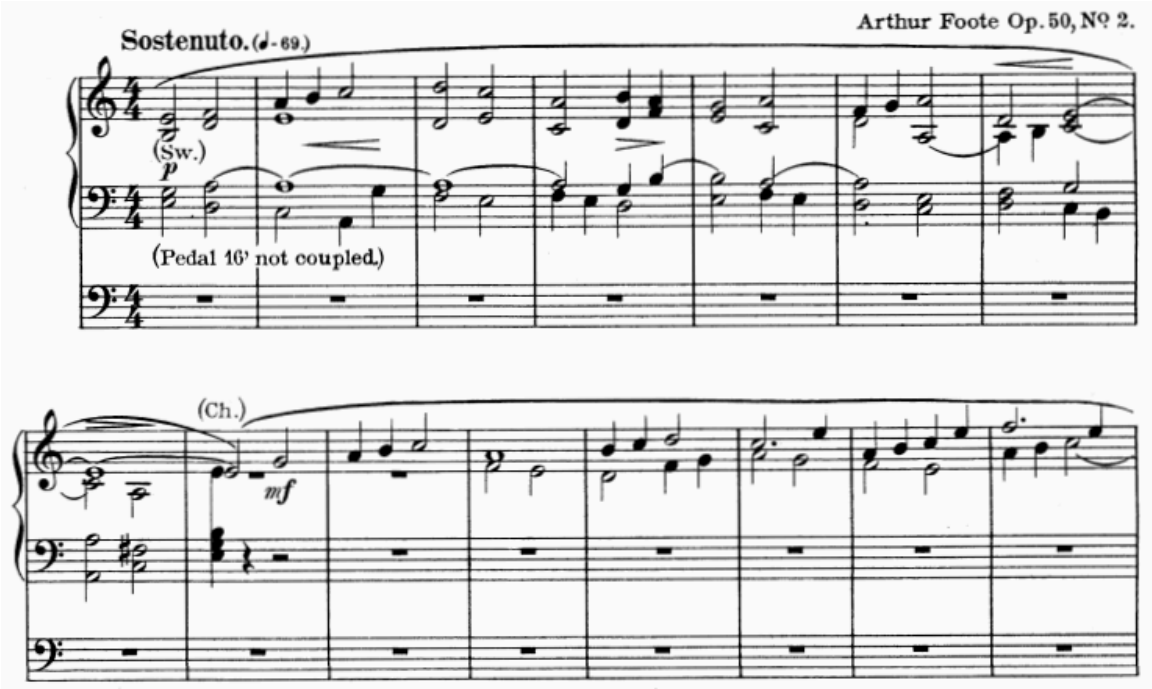
> As…they [the church modes] do not lend themselves to treatment according to our modern harmonic system, they can be appropriately harmonized best by the use of triads with occasional chords of the 6^{th} (*i.e.* without chords of the 7^{th}), and do not permit our authentic cadence.[28]

As can be seen in example 4.25, although the melody may be thoroughly in the Phrygian mode, the accompanying voices do not remain exclusively within the mode. Foote freely harmonizes the modal melody and introduces accidentals foreign to the mode, such as the f-sharp in measure eight. This is a typical approach which Foote employs when harmonizing modal melodies. The aeolian melody which opens the

[27] Arthur Foote and Walter R. Spalding, *Modern Harmony in Its Theory and Practice* (Boston: A. P. Schmidt Co., 1936), 249.
[28] Arthur Foote and Walter R. Spalding, *Modern Harmony in Its Theory and Practice* (Boston: A. P. Schmidt Co., 1936), 249.

"Toccata," Op. 70, No. 7 is another such example in which Foote introduces accidentals into his modal writing.

Example 4.25: "Pater Noster," Op. 50, No. 2 by Arthur Foote (mm. 1-15)[29]



Foote's Opinions of His Organ Works

Typical of his modest nature, very little commentary on his organ works exists from the pen of Arthur Foote. The comments which do exist are characteristically humble. When the *American Organist* asked Foote to contribute to a symposium entitled "My Best Organ Compositions vs. My Best Sellers," he replied with the following brief response:

> I think the best of-
>
> 1. The Suite in D, because, as being a large work, structure (architecture) counts in values, and the ideas in it are bigger than in the smaller pieces (as a rule).
> 2. The Solemn March, although it is a short piece, for a similar reason.
> 3. Cantilena. Because, in spite of evident familiarity with Bach in the part of its writer, I like its feeling and treatment.

[29] Arthur Foote, *Pater Noster,* from *Six Pieces for the Organ, Op. 50,* (Boston: A. P. Schmidt, 1902), 4.

> The most successful (commercially) have been the Suite (considering that it is a large work), the Festival March, and the Nocturne. The Festival March has an advantage in being playable on a small organ, of whatever sort, and is quite obvious in its appeal; while the Nocturne, to my surprise, was picked out from the little work of six pieces, probably because it may be claimed to have an attractive melody, and is also rather good fun to play, while giving a good chance in registration.[30]

As evidenced by the frankness and brevity of this article, Foote—being a very modest man—was thoroughly out of his element when promoting or commenting on his own compositions. It is worth noting that this article comes to us from November of 1919. By this point Foote had already composed and published all of his organ works—with the exception of the arrangement that he would make in 1923 of his "Oriental Sketch," Op. 41, No. 5. Therefore, he was assessing his entire output of original organ works when he listed the "Suite," the "Solemn March," and the "Cantilena" as his "best organ compositions."

The only other known commentary he provided on his organ works is found in a nonchalant summary of his life's work, as reported upon his death in the *New York Times* in 1937. The columnist, Olin Downes, reported these words of Foote:

> He said he "didn't mind" the "Hesperus"; that "you could take your choice" of some of the organ music; that one of the songs was a "good umbrella song," which meant an unusually popular last group melody or one used as an encore.[31]

As listed in his article in *American Organist*, Foote's "choice" of his organ compositions were clearly the "Suite in D," the "Solemn March," and his "Cantilena." This author agrees that these works are among his best for the instrument, and deserve a wider audience in this century.

---

[30] Arthur Foote, "My Best Organ Compositions vs. My Best Sellers," *American Organist,* November 1919, 460.
[31] Olin Downes, "The Music of Arthur Foote," *New York Times,* April 18, 1937, section 11, page 5.

Chapter 5: Performance Practice

As Arthur Foote's career spans both the middle and late Romantic periods in America—two timeframes which differ greatly in terms of organ performance and instruments—his music needs to be placed within the context of his compositional style in order to determine an appropriate approach to performance practice and the authentic interpretation of his scores. While some of his organ works were published as late as 1923, one cannot simply assume that a modern 1920s approach to registration and performance would be the ideal for Foote himself. Instead, we must look to the few opinions that Foote expressed in writing to deduce an appropriate "Footian" performance style. Unfortunately, Foote left no detailed writings on issues of organ performance or registration. However, conclusions can be drawn by comparing the writings found in his articles, textbooks, and his piano method book, with those found in the relevant organ treatises of this time. Not surprisingly, when one compares these sources a picture of a conservative, tasteful and restrained organist/composer emerges.

The Organs of South Congregational and First Church, Boston

Before examining the various aspects of performance practice in Foote's organs works, one must first consider the instruments that Foote had at his disposal. As mentioned in Chapter Three, when he studied the organ in the summer of 1874 with B. J. Lang, Foote had the opportunity to learn upon one of the best and largest organs then extant in New England: the three-manual E. & G.G. Hook organ (1864) at South Congregational Church, Boston, an instrument which would have influenced his most basic understanding of organ registration. This three-manual instrument of 2,260 pipes

also boasted a 32' Bourdon in the Pedal, which was quite a novelty, one that provided "a foundation for the grand harmony of the whole, wonderfully pervading and sublime."[1] The organ also featured what was essentially a four-rank mixture located on two separate draw nobs on the Great.[2] The organ's specifications show influences of German, French, and English traditions which are combined in a uniquely American way:

Table 5.1:The 1864 E. & G. G. Hook organ at South Congregational Church in Boston[3]

Great	Swell	Choir Manual	Pedale	Mechanical Registers
Grand Principal 16'	Bourdon Bass 16'	Aeolina 16'	Grand Bourdon 32'	Swell to Great
Montre 8'	Bourdon treble 16'	Principal 8'	Open Diapason 16'	Swell to Choir
Principal 8'	Open Diapason 8'	Dulciana 8'	Dulciana 16'	Choir to Great
Viola Da Gamba 8'	Salicional 8'	Violin 4'	Violincello 8'	Great to Pedale
Doppel Flöte 8'	Gedact Bass 8'	Hohl Pfeife 4'	Flute 4'	Swell to Pedale
Melodia 8'	Gedact treble 8'	Clarinet 8'		Choir to Pedale
Octave 4'	Dolce Bass 8'			Tremulant (swell)
Twelfth 2 2/3	Dolce treble 8'			Tremulant (choir)
Fifteenth 2'	Flute harmonique 4'			Bellows Signal
Mixture (2 ranks)	Octave 4'			Wind Indicator
Mixture (2 ranks)	Vox Angelica 4'			Pedale Check
Trumpet 8'	Piccolo 2'			Balanced swell pedal with double action.
	Mixture (3 ranks)			Swell combination pedal.
	Trumpet 16'			
	Trumpet 8'			
	Oboe 8'			
	Vox Humana 8'			

Four years after its installation Lang had the Great Montre replaced with five-rank mixture and the Great Twelfth with a 4' Nighthorn. In 1868 a 16' Trombone was also added to the Pedal along with an 8' Tuba Mirabilis to the great.[4] Those modifications would have been present when Foote studied with Lang in the summer of 1874. Although the updated instrument included nine ranks of mixtures on the Great, it completely lacked single mutations, emphasizing eight foot and octave pitches instead. Large Pedal divisions were not required as it was customary to couple the manuals to the pedals.

---

[1] *Dwight's Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348.
[2] Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 193.
[3] *Dwight's Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348.
[4] Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 193.

During his tenure at First Church, Boston, Foote presided over two instruments, as he described in his autobiography:

> For the first part of my incumbency, we had a German organ (the builder being the same as of the famous Music Hall organ) at the chancel end of the church. It was, however, not well adapted to use with a quartet; and in 1903 Mrs. Jacob C. Rogers gave us a beautiful organ in memory of her husband… It was placed in the gallery, and the music gained greatly through this change.[5]

The first organ referenced was three-manual instrument by the Walcker firm of Ludwigsberg, Germany. A detailed description of the instrument was included in the October 23, 1869 issue of *Dwight's Journal of Music*:

> Another Walcker Organ in Boston
>
> The transcript contains the following description of the organ shortly before its completion:
>
> The new German organ, which is now being placed in the first Church, in this city (Rev. Rufus Ellis's), is rapidly approaching completeness, and it will probably be publicly exhibited next week. The following description of its mechanism and its strong points and features will be read with interest, as this is the first German church organ set up in this city, in the building of which reference has been made rather to sound church-like qualities, than to concert effects, as in the Music Hall Organ. We believe that the builders, the Messrs. Walker, have achieved for this new work of theirs as signal a reputation as for their famous music Hall instrument.
>
> The organ has three manuals, with a compass from CC, to twice marked f, and the pedals from CC to tenor d, which is a proper standard for pedals in organs great or small. The usual manual compass in three notes more in the upper part, but for church organs this is neither useful nor desirable. The wind is supplied by two bellows and three feeders of unusual capacity, the paramount fault of organs—want of *lungs*—being avoided. From these are two different pressures, for the loud and soft registers of the organ, regulated by two other very large compensation bellows—placed upon the wind canals, which are of double the usual size.
>
> The Wind chests are seven in number, and its safe to say that no organ in this country—except it be the Music Hall organ by the same builders—has wind chests that can compare—so strong and so finely finished are they that in every respect. It is the action, however, which claims chief attention, for in this respect

[5] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 39.

the organ is a marvel of strength and finish, and planned with geometrical regularity.

Another important and even *absolutely necessary* feature of this work is, that although it is three stories in height, there are alley-ways on each story wide enough for one to walk with perfect ease to every part of and pipe in the whole organ, a feature which cannot be too strongly recommended. The pipes, of which about two-thirds are metal and the other third wood, show the same artistic finish and care as the other parts of the organ; the wooden pipes being of *Tannenholz*, a wood resembling the finest of our hard pine or spruce. Nearly all the metal pipes are of proof tin; those in the front being pure Cornwall tin, giving the purest tone imaginable.

The *Claviaturen*, or keyboards, are like those of the Music Hall organ, of ivory and rosewood; and the draw stops of the same artistic grouping of colors, with the further improvement that the stops do not have to be pushed in by the player, but only touched, the response to which is instant—a desideratum in making rapid combinations. The organ has seven combination pedals, all of which are double, and some of which are *sextuple* in their action; only obtained in organs with the valves of Walcker's manufacture, which, with his method, can be multiplied to any extent at trifling cost, a modern improvement which all organ greatly value.

Manual I—Hauptwerk
1. Principal, 16 feet; pure tin.
2. Principal, 8 feet; pure tin.
3. Hohflöte, 8 feet; wood.
4. Gamba, 8 feet; proof tin.
5. Gedekt, 8 feet; wood.
6. Rohrflöte, 4 feet; proof tin.
7. Octave, 4 feet; proof tin.
8. Nasard, 2 2.3 feet; proof tin.
9. Octave, 2 feet; proof tin.
10. Mixture, 5 ranks; proof tin.
11. Trompet, 8 feet; reeds and proof tin.

Manual II—Solo Organ
1. Bourdon, 16 feet; wood.
2. Principal, 8 feet; proof tin.
3. Spitzflöte, 8 feet; proof tin.
4. Bourdon, 8 feet; wood.
5. Salicional, 8 feet; proof tin.
6. Flute d'Amour, 4 feet; proof tin.
7. Octave, 4 feet; proof tin.
8. Flautino, 2 feet; pure tin.
9. Cornet, 4 ranks; proof tin.
10. Fagott and Clarinet, 8 feet; reeds and wood.

Manual III—Swell Organ
1. Principal 8 feet; proof tin.
2. Flöte, 8 feet; wood.
3. Lieblich Gedekt, 8 feet; proof tin.
4. Aeoline, 8 feet; proof tin.
5. Dolce. 8 feet; proof tin.
6. Fugara, 4 feet; proof tin.
7. Traverse Flöte, 4 feet; proof tin.
8. Piccolo, 2 feet; proof tin.
9. Cimbel, 4 ranks; proof tin.
10. Physharmonica 8 feet; free reeds.

Pedale
1. Principal, 16 feet; wood.
2. Violine, 16 feet; wood.
3. Subbass, 16 feet; wood.
4. Bombardon, 16 feet; reeds.
5. Grosse Quinte. 10 2/3 feet; wood.
6. Violincello, 8 feet; wood.
7. Octave, 8 feet; proof tin.
8. Trompet, 8 feet; reeds and proof tin.

Collectiv Pedal, Etc.
1. Pedal zum Hauptwerk
2. Pedal zum Solo Manual
3. Mezzo Forte
4. Volles Werk.
5. Coppel zur Physharmonica.
6. Tremolo zur Physharmonica.
7. Volle Schwellung.
8. Man. 2 piano.
9. Man. 2 forte.
10. Man. 1- Rohrwerk.
11. Coppel Man. 1 and 2.
12. Coppel Man. 2 and 3.
13. Calcant.[6]

The Wind is to be furnished by a hydraulic engine of sufficient power. Already the organ has been visited by many of the leading builders, organists and musicians, and pronounced by them to be a finished masterwork. Its mechanical perfection and tone-promise have stimulated other churches to negotiate with the Messrs. Walckers for the construction of similar instruments, and we cannot

[6] Although the instrument was powered by a hydraulic blower it likely included this calcant as a backup for periods when water might freeze, rending the hydraulic blower useless.

> doubt that this foreign rivalry will serve a good purpose in advancing the standard of American organ manufacture, already so well established and esteemed. [7]

Perhaps the most unique feature of this organ was the inclusion of the *physharmonika*—a stop which briefly enjoyed popularity in the mid-nineteenth century among German organ builders such as Walcker and Ladegast.[8] This free reed was a source of color both as a solo stop and in combination with other stops:

> The tones of the physharmonika are…generally pleasing, combining in a satisfactory manner with the tones of the labial stops of all tonalities, chiefly in the capacity of timbre-creator.[9]

Unlike the Hook organ in Lang's South Congregational Church, the Walcker organ featured several traditional German details such as the inclusion of multiple mixtures, a cornet and mutations.

Foote played this German instrument exclusively until a second organ was added from the American Hutchings-Votey firm in 1903. He published the following pieces while the Walcker instrument was the only organ at First Church:

Prelude [in c minor]	1888
Three Compositions for the Organ, Op. 29	1893
I. Festival March	
II. Allegretto	
III. Pastorale	
Prelude [in a-flat]	1893
Postlude in [C] Major	1896
Six Pieces, Op. 50	1902
I. Meditation	
II. Pater Noster	
III. Offertory	
IV. Intermezzo	

[7] *Dwight's Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348, quoted in Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 194.
[8] Peter Williams and Barbara Owen, "Organ Stop." *Grove Music Online/Oxford Music Online*. Oxford University Press, accessed October 17, 2016, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/20446.
[9] George Ashdown Audsley, *Organ Stops and Their Artistic Registration* (New York, NY: The H.W. Gray Co., 1921), 210.

V. Prelude
VI. Nocturne

All previous studies of the works of Arthur Foote—including those by Wayne Leupold and Nicholas E. Tawa—report unsuccessful attempts to locate the specifications of First Church's 1903 Hutchings-Votey organ. Since this organ was the instrument for which Foote composed the majority of his organ works, and it was installed during his tenure as music director, it is a crucial part of the puzzle when seeking to determine an appropriate performance practice style for his organ works.

Luckily, the specifications were recorded in the detailed notebooks of Lynnwood Farnam, founder of the Curtis Institute of Music's organ department. During his travels through America and Canada, Farnam never passed up the opportunity to explore pipe organs, and he kept a detailed record of each organ he visited.[10] These records are housed in the library at Curtis and include the specifications of the 1903 Hutchings-Votey organ at First Church in Boston:

Table 5.2: The Hutchings Organ in First Church, Boston as recorded by Lynnwood Farnam[11]

Three Manuals and 62 Stops (50 speaking)

Great	**Swell**	**Choir**	**Pedal**
Diapason 16'	Bourdon 16'	Dulciana 16'	Bourdon 32'
Trumpet 16'	Fagotto 16'	Violin diapason 8'	Open diapason 16'
First diapason 8'	Diapason 8'	Concert flute 8'	Violone 16'
Second diapason 8'	Viol d'orchestre 8'	Dulciana 8'	Bourdon (part. from 32')
Gross flute 8'	Spitz flute 8'	Unda Maris 8'	Trombone 16'
Gamba 8'	Salicional 8'	Clarionet 8'	Quint (partly from 32')
Gemshorn 8'	Voix Celeste 8'	Rohr flute 4'	Octave 8'
Trumpet 8'	Stopped diapason 8'	Fugara 4'	Violincello 8'
Octave 4'	Quintadena 8'	Piccolo 2'	Trumpet (partly from trombone) 8'
Wald flute 4'	Aeoline 8'		
Twelfth 2 2/3'	Cornopean 8'		
Fifteenth 2'	Oboe 8'		
Mixture IV	Vox humana 8'		
	Flauto traverso 4'		
	Violina 4'		
	Flautina 2'		
	Resultant 8 ft. (12^{th}, 15^{th}, 17^{th})		

[10] "Lynnwood Farnam on American Organs," edited by Marcus St. Julien, *The Tracker-Journal of the Organ Historical Society,* Fall, 2014, 23.
[11] Lynnwood Farnam, "First Church in Boston, Built by Hutchings," Lynnwood Farnam Papers- Series 1: Organ Specifications c. 1900-1928, volume 6 (MSS20), Curtis Institute of Music Library, Philadelphia, PA.

Swell trem., Ch. trem.

Couplers
Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Swell 16' (does not act on Great through "swell to great")
Swell to Swell 4' (does not act on Great through "swell to great")
Choir to Great 16'

Accessories
Pistons release to Swell
Pistons release to Great and pedal
Pistons release to choir
Bal. sw. ped. to Swell
Bal. sw. ped. to Choir
Bal. sw. ped. to full organ
Great to Pedal reversible pedal

The following remarks included by Farnam give us a small glimpse into Foote's opinion of his church's new instrument:

> This organ is rather softly voiced throughout, and all the mixture and 2 ft. work is very 'meek' (as Mr. Foote, the organist expressed it.) The Pedal reeds are not as good as one usually finds, and Mr. F intends having them revoiced. They are too heavy for the organ.

Foote obviously preferred the more present upper-work to which he had become accustomed on the church's previous Walcker organ—an instrument which had a five-rank mixture on the great and four-rank cymbal on the swell. His new Hutchings-Votey organ had only one four-rank mixture on the Great.

In September 1903, the *Boston Herald* briefly described the new instrument in an article entitled "Fine New Organ in First Church:"

> <u>It was Built in This City and Replaces One of German Make—Many Noteworthy Improvements Made.</u>
>
> The historic First Church (Unitarian) has been given a handsome, large new organ of American make which is now being placed in position. It will replace the one built in 1863 [*sic*] by E. F. Walcker & Co. of Ludwigsburg, Germany, who also built the old Music Hall organ.
>
> The idea of this new organ at the First Church was to have the finest instrument possible, and it is to be the same size as that being constructed for the Conservatory of Music. It is in the gallery opposite the platform and at the end of the church nearest Berkeley street. The organ is divided, half being at each end of the gallery. Between the halves is the great rose window of handsome stained glass.
>
> The console, or key desk, is in the centre of the gallery near the front, and thus allows the organist to judge of his own playing without being too near the

instrument. It is connected with the organ by means of electric wires running underneath the floor.

Unlike the old method of construction, the keys of this newer organ are no harder to press in order to produce the loudest effects than when the softer are desired, and in fact so easily are the keys pressed with the electric action that a slight resistance is given them in this organ, so that one accustomed to the touch of the older organs may find the difference less marked than otherwise would be the case.

The keyboard played by the feet is of the type recently adopted by the American Guild of Organists, and is know as the "radiating-concave." It is worthy of remark that 25 years ago a pedal board of this kind was introduced into a Boston church and was so radical a departure that the organist, though he liked it himself, was obliged to have it removed.

The choice of stops in this new organ is said to be particularly interesting from an organists' point of view. They are 50 in number and the absence of the more shrill and less pleasing stops is particularly marked, although the ensemble of the organ has not been sacrificed in this respect. It is particularly characterized by the variety of its stops.

The "viol d'orchestre" is a solo stop not commonly found in American organs. In addition to the stops are numerous mechanical devices for aiding the organist in obtaining any desirable combination of tone instantly. The general effect and proportion of the key desk will reveal at a glance to any one familiar with the progress of organ construction a result both practical and artistic.

The case of the organ is in harmony with the color scheme of the church, being of oak, handsomely carved with a simple and appropriate design.

The organ was made by the Hutchings-Votey Company of this city, which expects to have it ready for use about Oct. 1. Mr. Arthur Foote, who has been the organist at the church for a number of years, will probably give recitals on the new instrument this season.

It is said that the price of the organ was nearly $20,000.[12]

Since the only detailed information regarding this instrument's specifications comes to us from Farnam's notes and the *Boston Herald* article quoted above, conclusions about the instrument must be drawn based on the practices of the Hutchings-

[12] "Fine New Organ in First Church," *Boston Herald* (September 1, 1903), 14.

Votey firm at this time. Although both Farnam and Foote refer to this as a "Hutchings" organ, it would actually have been a product of the Hutchings-Votey firm which had recently formed in 1901 when the two companies merged.[13] The organ likely had a manual compass of 61 notes and was voiced in the English manner through the influence of E. M. Skinner and Carlton C. Michell, both of whom worked for the Hutchings firm in the 1890s.[14] According to Orpha Ochse:

> In details of construction, Hutchings tended to accept experimental ideas more quickly than did his New England contemporaries. He favored the sixty-one-note manual range, although his pedals were given the customary twenty-seven- or thirty-note range. [15]

The organ made use of electric action which had become the firm's custom with greater frequency by the mid and late 1890s.[16]

Both the swell and choir were under expression ("Bal. sw. ped. to Swell" and "Bal. sw. ped. to Choir") and there was a crescendo pedal ("Bal. sw. ped. to full organ") as indicated in Farnam's notes. The "pistons release" accessories listed by Farnam likely describe combination action which was "non-movable." Everett Truette explains this type of mechanism in his 1919 treatise *Organ Registration*:

> With combination pistons of the non-movable type the combination of stops which is "set" on a piston is *added* to the combination of stops which is already drawn or is *subtracted* when that particular piston is released. This enables the player to return to the combination of stops which is first drawn, or to change to any desired combination of the added piston, with the one condition that the

[13] Orpha Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1975), 233.
[14] Orpha Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1975), 235.
[15] Orpha Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1975), 236.
[16] Orpha Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1975), 237.

> prepared combination must be selected from the stops which are in the set of the combination of the piston. [17]

A unique feature of organs of this era is the inclusion of a resultant 8-foot stop which was composed of three ranks, 12th, 15th and 17th stops, and was similar to a Dulciana Cornet in the style of English organs.[18]

An article from *Musician* reported that there were plans to electrically connect the Walker and the Hutchings-Votey instruments:

> A new divided electric organ has been placed in gallery of the First Unitarian Church, on Marlboro street, Boston, where Arthur Foote has held the position of organist for twenty-five years. The German organ built by Walcker, of Ludswigburg, in 1869, and located at the left end of the chancel, is be retained, and at some future time will be electrically connected with the gallery organ. Eugene Thayer was the first organist, at the time the German organ was inaugurated, and gave a series of free organ recitals in which musical people manifested much interest.[19]

It is unknown whether or not the Walker organ was ever connected the the console of the new Hutchings-Votey, although it is unlikely since Foote made no mention of it and there is no evidence to support this. This article from *Musician* makes it clear that the organs were still separated in 1910, and that the idea was likely abandoned: Everett Truette writes, "…at one time there was some talk of connecting the two instruments, but this has

---

[17] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co, 1919), 194.

[18] The Dulciana Cornet is "A compound manual stop formed from several ranks of Dulciana pipes, perhaps also Dolcen, Dolce Flute, and soft Dolce ranks at some of the pitches. Only octave- and fifth-sounding ranks are generally included, since this is not a solo stop of pointed tone. It may sound as a background, accompaniment, or timbre-creating tone, depending on how the organist uses it. Chorded, it builds up a soft but bright mass of tone, useful either by itself or with other flue stops. The celeste quality cannot wholly be kept out of it, its multitude of higher partials being increased by couplers, tremulant, and the number of notes in a chord… It is more useful if enclosed." [Stevens Irwin, *Dictionary of Pipe Organ Stops,* (New York, New York: Schirmer Books, 1983), 118.]

[19] *The Musician* (Volume 8, 1903), 414.

not been done."[20] By 1925 both organs had been replaced by instruments from the E. M. Skinner Company, which were subsequently destroyed in a fire in 1968.[21]

Foote composed the majority of his organ works—including his most substantial organ work, his "Suite in D"—after the time the Hutchings-Votey organ was installed in First Church in 1903. This period produced the following publications:

Suite in D, Op. 54	1904
I. Maestoso	
II. Quasi Menutto	
II. Improvisation (Andantino expressivo)	
IV. Allegro comodo	
Night, a Meditation, Op. 61	1907
Seven Pieces, Op. 71	1912
I. Cantilena in G	
II. Solemn March	
III. Sortie in C Major	
IV. Canzonetta	
V. Tempo di Minuetto	
VI. Communion	
VII. Toccata	
Deux Pièces	1914
I. Marche	
II. Communion	
Christmas, Op. 80	1919
Oriental Sketch, Op. 41, No. 5	1923

Although some of the registration indications in Foote's organ works do not match exactly the specifications of the organs at First Church, Boston, it is obvious that both his "Seven Pieces," Op. 71 and "Night: A Meditation," Op. 61 were registered with the 1903 Hutchings-Votey instrument in mind. In both of these works all of the indicated registrations reference exact stops and accessories which were available on the new organ at First Church. For example, the registration for the "Cantilena in G," Op. 71, No. 1

[20] Everett Truette, *Musician 15/5* (May 1910), 348.
[21] "Boston, Massachusetts: First Church, Unitarian," Aeolian-Skinner Archives, 2002-2014, accessed December 2, 2016, http://aeolianskinner.organsociety.org/Specs/Op00551.html.

specifics “Flute and Salicional” on manual one and “Dulciana and Flute” on manual two. When comparing this to the Hutchings-Votey stoplist (see table 5.2) it is clear that “manual one” was referring to the Spitz Flute and the Salicional of the Swell, and “manual two” indicated the Dulciana and Concert Flute on the Choir.

Sadly, neither the 1869 Walcker nor the 1903 Hutchings-Votey organs have survived. There are, however, comparable organs extant that could serve as a point of reference. The large Walcker which once served as the nation’s first concert organ in the Boston Music Hall is now housed in Methuen Memorial Music Hall in Methuen, Massachusetts. Although it has been altered over the years and is more orchestral in nature, this stunning instrument retains much from the original specifications and dates from the same period as the Walcker at First Church, Boston. Both the three-manual organ built in 1904 for the First Church of Christ Scientist, Concord, New Hampshire, and the three-manual instrument built in 1907 and housed St. James Cathedral in Seattle, Washington, are wonderful contemporaneous examples of the work of the Hutchings-Votey firm.

Appendices A and B list the specifications of several other organs associated with contemporaneous performances of Foote’s works as well as various organs which Foote is known to have played.

Registration and Condemnation

Although many of his organ works were published with registration indications, Foote’s writings on the subject make it quite clear that these were meant to be taken as suggestions. He recognized that each instrument, space, and performer is different, and that various factors need to be considered when registering pieces at the organ. He makes

his position evident when discussing the King of Instruments in his book, *The Theory of Music*:

> No absolute rule can be laid down for the combination of stops. Every organist studies the composition before him to get its meaning, then attempts by mixtures of stops to produce the tones best suited to his thoughts. The quality of the tones produced on an organ depends greatly on the ear of the organist, his knowledge of the instrument, and the acoustic properties of the hall in which he is playing. Organists are delighted whenever they can obtain a good combination of stops, and are studying to this end continually. A musician sometimes tries for a long time before he discovers "just the right stops" to describe his idea of a certain tone-color or melody.[22]

However, since Foote does indicate specific stops in many of his works, the performer should respect the composer's intentions and approximate them as best as possible when the specified stops are not available. Foote's probable intentions for his works without registration indications will be discussed in the following pages.

Although Foote does not provide us with his preferred method for selecting stops, his writings give us a clear picture of his philosophical outlook on the matter. In *Theory of Music* he describes what he finds to be appropriate and inappropriate uses of the instrument and its tonal colors:

> The organ is a glorious instrument when it responds to music that is composed for it, but it is a big mistake to expect from it the human quality of tone that can be expressed on a violin, piano or flute. The stop called the orchestral flute is a perfect imitation of the tone of a flute, but this stop is utterly incapable of giving the effect of a flute solo when played by human lips and directed by the intelligent touch of the fingers; the same is true of all the other orchestral stops. The beautiful oboe solo in Bach's Christmas Oratorio, intended to be played on the instrument itself becomes cold and powerless when produced on the organ. Neither can the peculiar quality of the tone of stringed instruments be produced with success upon the organ. An imitation is of course there, but it must be looked upon as resembling a stringed tone, not a substitute for it. The tremolo of the bow can be quite satisfactorily imitated on the piano, but becomes quite ineffective when attempted on the organ. The organ must not be made an imitative instrument, it must maintain the dignity of its own character and must be treated as an individual instrument.

[22] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 298.

> …. While the modern organ offers the greatest opportunity for ennobling artistic effects its use is often perverted to express a sentimental struggling for effect. The modern organ with its increase of facility in the mechanism makes it possible to produce really ravishing effects without a great amount of skill. And this is to be deplored, since it has given rise to much dilettantism in organ playing. A player draws out a solo stop that he fancies, then on a second manual he draws accompanying stops and proceeds to run his fingers over the first keyboard without any attempt at phrasing, rhythm, or musical form, and by way of accompaniment adds a few chords on the second manual and an occasional harmonious note on the pedal. The effect pleases an unthinking listener, but it should not be called music, and such a performance is to be condemned. Or he accompanies his solo stop by a bass formed from the repetition of the same chord, six, eight, or twelve times to each measure. There is no meaning in a bass of this kind and its effect is amateurish in the extreme. But the true art of solo playing is by no means easy, and, like everything else that is worthwhile, it requires skill and effort and thought.[23]

The writings above give us only a small picture of Foote's thoughts on organ registration. To complete the illustration, we must explore the writings of his contemporaries as well.

Registration and Foote's Contemporaries: Thayer, Parkhurst and Whiting

About half of his organ works are published with dynamic and manual indications but lack specific organ registrations. In order to be faithful to the composer's original intentions, the performer must then make an informed decision based on the performance practices of this era. Without a specific registration method from Foote himself, we must rely on the writings of his contemporaries which most closely match his aesthetics and those registrations which were written in his scores. The opinions of Foote's predecessors at First Church, Eugene Thayer (organist from 1869-1875) and Howard E. Parkhurst (organist from 1875 until Foote replaced him in 1878),[24] should be considered when registering Foote's works. Both of these men describe an approach to organ registration

[23] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 298.
[24] Arthur B. Ellis, *History of the First Church in Boston,* (Boston, MA: Hall and Whiting, 1881), 337.

which resembles the specified registrations found in Foote's works, the former more so than the latter. The writings of other Boston organists such as George E. Whiting should also be examined. In addition to the stop-lists of Foote's organs, the various registration methods of these organists can serve as an approximate guide when playing his works which lack specific registrations, such as his "Suite in D."

The most pertinent information is found in the texts of Eugene Thayer (1838-1889), a fellow student of John Knowles Paine, and a Bostonian organist and composer of five organ sonatas, among other works.[25] Though fifteen years Foote's elder, Thayer's views towards organ performance express a practice which was prevalent in Boston during the time which Foote was studying the organ. Through analysis of the evidence, it is apparent that Foote shared much of Thayer's approach, as will be discussed in the following pages.

In the preface to one of his pedagogical works, Thayer shows how a Bostonian organist of his era might approach registration. In *Eugene Thayer's Complete Organ School* from 1884, Thayer sets forth "rules for combinations" of stops:

> 1. The 8-ft tone must predominate in any and all manual combinations, regardless of the quality or power of the combination. Any 8'ft registers may be used alone, or any number can be used together. Reed tones are improved by the addition of a flute register, of same pitch.
> 2. Any 16 or 4-ft register may be added providing always that the 8-ft tone predominates.
> 3. After these the 2-ft and other registers up to the full organ, in the order indicated.
> 4. The Mixtures should not be drawn until after the 2-ft tone, nor the Quinte (2 2/3-ft) without the 2-ft registers.

[25] John Ogasapian, "Eugene Thayer." *Grove Music Online/Oxford Music Online*. Oxford University Press, accessed November 6, 2016, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/27775.

> 5. In Pedal Combinations the 16-ft tone must predominate—always coupling the pedal to the manual where the harmony is played. Pedal combinations should correspond in power and quality with the manual at all times.[26]

Although Foote did not compose his first organ piece until 1888, the rules which Thayer put down in 1884 reflect the common practices in New England of this era. These "rules" reflect the mid-Romantic era preference for the predominance of 8-foot tones as well as the coupling of manuals to the pedal. While some of the German organs of New England would have included larger pedal divisions, it was much more common for American pedal divisions to be relatively small. On smaller organs especially, these divisions often had only a few 16-foot stops since the practice of coupling the manuals to the pedals made independent stops unnecessary. Thayer suggests "coupling the pedal to the manual where the harmony is played" in order to create a unity of sound. A look at the opening registrations of a few of Foote's works demonstrates that Foote also commonly coupled the manuals to the pedals in both his early and late organ works:

Table 5.3: Registration in Selected Works by Foote

Work	Year	Opening Registration
Prelude [in c minor]	1888	Gt. Doppel Flote & op. Diap. Sw. St. Diap., Viola & Op. Diap. Ped. Bourdon & Flute Sw. to Gt. & Gt. to Ped.
Maestoso from Suite in D, Op. 54	1904	I. Gr. *f* II. Sw. *f* (full) to *p* III. Ch. *mf* Pedal to Gt. and Sw. Gr. coupled to Sw.
Tempo di Minuetto, Op. 71, no. 5	1912	Sw: Salicional and Quintadena Ch: Flute 8' and 4' Pedal to Ch.
Christmas, Op. 80	1919	I. Gt: 8' and 4' II. Sw: 8', 4' with reed III. Ch: 8' (Pedal to sw.)

Although some of the examples above do not specify any pedal stops, it is obvious that 16' stops were to be included as suggested by Thayer. This practice was still

[26] Eugene Thayer, *Eugene Thayer's Complete Organ School,* (Boston, MA: A. P. Schmidt, 1880), 3.

common when W. E. Parkhurst, Foote's immediate precursor at First Church, published his organ method in 1911. Parkhurst wrote, "the pedal is commonly coupled to the manual that is being played, with the addition of a softer or louder 16-foot pedal stop, according to the volume of the manual."[27]

It is not simply because Thayer's writings codify a performance practice prevalent in Foote's era that we can assume similarities in the two men's approaches. Further evidence that Thayer's registration methods were similar to Foote's is found in Thayer's description of the "quality of registers" and their association with certain styles or affects:

> 1. The Organ Tone: is the solid part of the Organ, a quality heard in no other instrument (i.e. is not imitative) called by the English, the Diapason tone. Music for it is of a melodious, or florid character.
> 2. The Flute Tone: is the clear, melodious part of the instrument. Music for it is of a melodious, or florid character.
> 3. The String Tone: is the quiet and meditative part of the Organ; generally soft, slow and not full harmony.
> 4. The Reed Tone: is bold and martial in character. Music for it usuall [sic] has many dotted notes.
> The Full Organ is for music of the most pronounced character; that is: grand, noble and dignified. Like full harmony, or the contrapuntal style.[28]

A comparison of Foote's existing registrations and Thayer's "quality of registers" shows their similar approaches. As Thayer suggested, Foote's "Night, a Meditation," Op. 61 and "Meditation," Op. 50, No. 1 —two obviously 'meditative' pieces—both indicate the use of string diapasons, salicional and dulciana stops in their scores. His 'melodious' and 'florid' "Prelude," Op. 50, No. 5 calls for both stopped and open diapasons, as is suggested by Thayer at number one in the above list.

---

[27] H. E. Parkhurst, *A Complete Method for the Modern Organ,* (New York, NY: Carl Fisher, 1911), III.
[28] Eugene Thayer, *Eugene Thayer's Complete Organ School,* (Boston, MA: A. P. Schmidt, 1880), 3.

Similar to Foote who held that "no absolute rule can be laid down for the combination of stops,"[29] Thayer recognized that registration was largely up to personal taste. Thayer did, however, include a list of registration "suggestions" in his organ method:

> 1. Arbitrary rules cannot be given where personal taste must largely decide. Develop a correct taste by practice and good music, and hearing great masters play.
> 2. In solid, dignified and noble music, the Organ tone must predominate
> 3. In bright, cheerful or brilliant music, not requiring great power, the Flute tone is most desirable
> 4. In quiet or meditative music, the String tone is best.
> 5. In bold or martial music, the Reed tone must be most prominent.
> 6. In soft yet cheerful music, the string and Flute tone are best together.
> 7. For grand and imposing (pompous) effects, the Organ and Reed tone together are best adapted.
> 8. The Full Organ is for music of the most decided character—the voice of majesty, grandeur and sublimity! Its too frequent use, however, is both tiresome and ineffective.
> 9. Finally, remember that the rules of pitch are the same under all circumstances.[30]

It should be noted that the 'desired tones' listed above would have been used in combination with other tones. On this matter, Wayne Leupold writes:

> Elsewhere Thayer states that when a particular tone quality is specified this is not to imply that the combination is to be played exclusively with that quality, but only that the particular tone quality should be predominate. This is in keeping with the general mid-Romantic practice in German, English and American registrations of including stops from various families of tone rather than the use of 'pure' organ tone from only one family of sound.[31]

Like Thayer, Foote combined stops of different families in his registrations. "Night: A Meditation" calls for both a flute and dulciana stops on the choir, "Offertory," Op. 50, No. 3 specifies dulciana and melodia together, and "Nocturne," Op. 50, No. 3 makes use

---

[29] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 298.
[30] Eugene Thayer, *Eugene Thayer's Complete Organ School,* (Boston, MA: A. P. Schmidt, 1880), 3-4.
[31] Wayne Leupold. "Organ." In *Performance Practice: Music after 1600,* ed. Howard Mayer Brown and Stanley Sadie (New York, NY: W. W. Norton and Company, Ltd., 1990), 388.

of the oboe and stopped diapason together, to name a few examples. For a very detailed look at the practice of combining stops as seen by more "progressive" organists during Foote's life, the reader is referred to chapter ten of Everett Truette's treatise *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Organ Stops.*

Another approach not dissimilar to that of Thayer is found in the method books of George E. Whiting. Just three years prior to Thayer's method book, the organist and composer published a collection of *Twenty Preludes, Postludes etc.* in 1877. The introduction to the collection includes the following registration plans which Whiting intended for use with the dynamic indications in the score:

> Great Manual
>
> *pp* The softest register in the manual—Dulciana, or Dulciana and 4ft Flute. (The stop^{d} Diap. should not be used for 'chorus playing,' that is, when both hands are on the lower part of the keyboard.)
> *p* The Gemshorn or very soft *open* Flute (Melodia, Clarabella, or Doppel Flute—the Höhl Flute should be classed with the stop^{d} Diap.).
> *mp* The Gamba ('Bell Gamba') and stop^{d} Diap., or Gamba stop^{d} Diap. and 4ft Flute.
> *mf* All the 8ft stops except Gamba and Reeds.
> *F* All the 8 and 4ft except Reeds—and perhaps to 12th & 15th when the organ is softly voiced.
> *ff* The Full Gt. without Reeds, or in some cases the Full Gt. including Reeds without mixtures.
> *fff* The Full Organ.
> The 16ft manual stops (Bourdon, Double Diap., Double Trumpet & c.) are not to be used unless they are mentioned in the music, except in the *ff* or *fff* effects.
> In the Pedal part 16 and 8ft stops are always intended to be used (the 8ft either by coupling to the manuals, or by an independent Ped. stop.) except where marked '8ft' or by the name of some 8ft Ped. register. The 16ft Ped. should usually be either a Bourdon or a Double Dulciana.
>
> Swell Manual
>
> *ppp* The softest 8ft register—Viol d Gamba, (Dulciana) or Viol d Gamba and one soft 4ft stop (Violin or 4ft Flute)
> *pp* Open and stop^{d} Diap^{ns}, or Oboe (Hautboy) and 4ft Flute, or Oboe alone.
> *p* The same as the last, with the Swell box slightly opened.
> *mp Cornopean* (Trumpet) and stop^{d} Diap., or open Diap. and octave.

mf The 'Full Swell' (closed).[32]

Although Whiting doesn't specify a *f* sound on the swell, it is obvious that an opened swell would have been associated with a *forte* dynamic. His registrations above follow closely the plans of both Thayer and Foote and can also serve as a starting point when registering Foote's works.

In a later work from 1912, *Twenty-Four Progressive Studies for the Pipe Organ*, Whiting gives further insight "as to the use of the stops." His comments address the registration 'abuses' then being perpetrated by less tasteful New England organists:

> There is one stop in our organs that is frequently abused in this country: I refer to the *Swell Bourdon*. This stop is of the greatest importance in certain combinations, viz., in the "Full Swell" in performing an occasional verse of chant or slow moving choral and at funeral services. But to hear (as one frequently does) this stop used in all kinds of music, the effect if not only monotonous, but the harmony, being doubled an octave below, sounds most confused and "muddy." The Double Diapason or (sometimes) Bourdon in the "Great" manual in large organs should not come on until the "Mixtures" are drawn and not with "Fifteenth and Twelfth' or even "to Octave," as one frequently hears it. In our organs *Gambas* are frequently too loudly voiced. I would recommend that when this is the case a very good substitute can be formed by taking an 8-foot Flute in the "Great," coupled to "Swell," Oboe or Cornopean.[33]

Whiting goes on to clarify what is meant by "8-foot flute" in organ scores of his day:

> This term is apt to confuse the beginner, but if he will remember that the names "Melodia," "Clarabella," "Hohflöte," "Doppelflöte," "Stopped Diapason" are *almost exactly the same stop* and that 'Flute 8" means *any one of them*, he will understand the situation better.[34]

Whiting's clarification above should be kept in mind when reading Arthur Foote's scores as well. Several of his works, such as his "Six Pieces," Op. 50 and his "Prelude"

---

[32] George E. Whiting, *Twenty Preludes, Postludes, etc., for the Organ,* (Boston, MA: A. P. Schmidt, 1877), 3, as quoted in Wayne Leupold. "Organ." In *Performance Practice: Music after 1600,* ed. Howard Mayer Brown and Stanley Sadie (New York, NY: W. W. Norton and Company, Ltd., 1990), 388.
[33] George E. Whiting, *Twenty-Four Progressive Studies for the Pipe Organ,* (Philadelphia, PA: Theodore Presser, 1912), ii.
[34] George E. Whiting, *Twenty-Four Progressive Studies for the Pipe Organ,* (Philadelphia, PA: Theodore Presser, 1912), ii.

from 1893, specify the use of the melodia. However, a quick glance at the specifications of the both the Walcker and Hutchings-Votey organs which resided at First Church, Boston will show that neither instrument contained a melodia stop. This either suggests that he had another organ in mind when he registered these pieces, or, more likely, that he assumed other 8-foot stops would be substituted just as Whiting suggests in the above quote. The presence of the melodia—a stop commonly found on American and English organs and not those of Germany[35]—in his earlier works such as the "Prelude [in A-flat]" of 1893 also suggests that Foote was inclined to favor American tonal qualities over German colors. He most often uses the American/English terminology in his publications despite the presence of a Walcker organ and its Hohlflöte at First Church until 1903.

Like Whiting, William E. Parkurst—Foote's immediate forerunner at First Church—also included registration guidelines based on dynamic indications in his 1911 publication, *A Complete Method for the Modern Organ*. In the vein of Felix Mendelssohn's registration guidelines of the previous century, Parkhurst describes a very basic plan for registration based on dynamic indications provided in the score:

> As a help to registration, the following are approximately correct:
> *pp* = one very soft stop.
> *p* = 2-5 soft stops.
> *mf* = a few stops with 2-4 louder ones.
> *f* = two-thirds to three-quarters of the full power of the organ.
> *ff* = full organ.[36]

Parkhurst also offered the following basic advice for the combination of stops:

> The 8-foot stops, having the normal pitch, can be used singly or combined, according to one's taste. The 4-foot stops give brilliancy to the undertone of 8-foot stops, but in the combination the 8-foot tone must preponderate. Never

[35] Peter Williams and Barbara Owen, "Organ Stop." *Grove Music Online/Oxford Music Online*. Oxford University Press, accessed October 26, 2016, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/20446.
[36] H. E. Parkhurst, *A Complete Method for the Modern Organ,* (New York, NY: Carl Fisher, 1911), III.

> combine a loud 4-foot with a soft 8-foot stop. The 2-foot stops, having a piercing tone, must only be used with a sufficient volume of 8- and 4-foot stops to prevent its undue assertion. The 16-foot, in the manual, is commonly used with a considerable volume of the higher tuned stops; otherwise, the effect is "thick." The pedal is commonly coupled to the manual that is being played, with the addition of a softer or louder 16-foot pedal stop, according to the volume of tone in the manual.
>
> …The reed stops—Oboe, Clarinet and Trumpet—must be used with discretion, their peculiar quality making them, as a rule, unfit for laying the full harmony, so that they are used rather to reinforce other stops; as, for example, reinforcing the Trumpet with the Diapason. Organs vary, however, so much, that absolute rules in regard to this cannot be given. When two banks are used simultaneously, as in rendering a solo and accompaniment, the solo must properly assert itself, and at the same time have sufficient support from the accompaniment. The solo stops are mostly on the Great and Choir organs, almost the only one in the Swell, in the smaller organs, being the Oboe. In the case of solo accompaniment, the pedal is to be coupled to the accompanying bank, and it is usually safe to keep it coupled to the Swell Organ, as it simplifies the registration in passing from Great to Swell, in the manual. [37]

As seen above, Parkhurst warns against liberal use of the 16' stops in the manuals and promotes the combination of stops of multiple families just as Whiting did. The combination of multiple 8-foot stops indicated in many of his scores implies that Foote would have agreed with Parkhurst's comments above as well.

Everett Truette and the Next Generation of Organ Playing

When looking at the writings of Everett Truette (1861-1933) and others who were active in 1910s through the 1920s, it is important to remember that while they were systematizing the performance practices of their era, these practices were not exactly the same approach that Foote would have advocated. Since several of Foote's works were published during this time, the modern performer must decide whether to approach them with his conservative practices in mind, or as the majority of "progressive" American organists, such as Truette, would have at the time of their publication.

[37] H. E. Parkhurst, *A Complete Method for the Modern Organ,* (New York, NY: Carl Fisher, 1911), III.

In 1919—the same year that Foote published his last original organ work—his friend Everett Truette printed the book *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops.* Truette, a fellow founder of the American Guild of Organists, concert organist and music publisher, was a leading figure in the organ world and an authority on organ pedagogy in America. His 264-page treatise details:

> …the acoustical and musical effect of combining individual stops, and the selection of stops and combinations for the various phrases of organ compositions; together with suggested registration for one hundred organ compositions, hymns, and anthems intended to be played on specific organs.[38]

By this time American organ builders increasingly began including super-couplers to achieve the desired brightness that was previously accomplished through the use of mixtures. In all 264 pages of his treatise on organ registration, Truette only briefly mentions the mixtures twice: both times simply to define the term and describe their use. He writes, "The object of the mutation stops [including the mixtures] is to add fullness and brilliancy to the louder combinations and to the Full Organ…" [39] Much greater focus is given to the combination of various colorful stops—at 16', 8', 4', and 2' pitches—and effects such as the combination of stops to produce "a large volume of string tone, suggestive of the combined strings of the orchestra."[40]

In the following excerpt, Foote expresses his preference for the traditional use of mixtures and the "dangerous condition" of some modern organs:

---

[38] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), iii.
[39] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 16.
[40] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 96.

> …One unluckily sometimes finds today an organ with many of fascinating color, *e.g.,* but without adequate diapason and with practically no mixture at all as far as any effect goes)—all this means a dangerous condition.[41]

From the above quote, it is evident that Foote placed much more emphasis on the use of mixtures than did organists like Truette.

Although Foote may not have agreed with all aspects of Truette's treatise, it does specifically addresses the registration of four of his works: "Festival March," "Pastorale in B-Flat," "Nocturne in B-Minor," and the church anthem "Still, Still with Thee." The registrations for these works are generally more conservative and suggest that Truette was completely aware of his friend's conservative approach to organ registration. They offer both corrections to the published scores and—in the case of the "Festival March" and "Still, Still with Thee"—registrations of pieces for which Foote left no stop indications.

Truette based his registrations on the following imagined three-manual organ—complete with orchestral colors and ample sub- and super-couplers—which would have been ideal for the "progressive" aesthetic of his day:[42]

[41] Arthur Foote, "Comments and Reflections" *American Organist,* October, 1921, 239-240.
[42] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 169-170.

Table 5.4: Truette's Registration on a Modern 3-Manual Organ

REGISTRATION ON A MODERN THREE-MANUAL ORGAN
(with non-movable combinations)

SPECIFICATION OF A THREE-MANUAL ORGAN
40 Speaking Stops, 14 Adjustable Combination Pistons (Non-movable)

GREAT ORGAN

1. Diapason	16	ft.
2. First Diapason	8	"
3. Second Diapason	8	"
4. Doppel Floete	8	"
5. Gamba	8	"
6. Harmonic Flute	4	"
7. Octave	4	"
8. Twelfth	2 ⅔	"
9. Fifteenth	2	"
10. Mixture	III	Rks.
11. Trumpet	8	ft.

SWELL ORGAN

12. Bourdon (treble and bass)	16	ft.
13. Diapason	8	"
14. Gedeckt	8	"
15. Viol d'Orchestre	8	"
16. Voix Céleste	8	"
17. Salicional	8	"
18. Æoline	8	"
19. Flauto Traverso	4	"
20. Violina	4	"
21. Flautino	2	"
22. Dolce Cornet	III	Rks.
23. Cornopean	8	ft.
24. Oboe	8	"
25. Vox Humana	8	"

CHOIR ORGAN

26. Dulciana	16	ft.
27. Geigen Principal	8	"
28. Melodia	8	"
29. Dulciana	8	"
30. Flute d'Amour	4	"
31. Fugara	4	"
32. Piccolo	2	"
33. Clarinet	8	"

PEDAL ORGAN
(augmented)

34. Diapason	16	ft.
35. Violone	16	"
36. Bourdon	16	"
37. Flute	8	"
38. Cello	8	"
39. Gedeckt	8	"
40. Quint	10⅔	"

COUPLERS

Gt. to Ped.	Sw. to Sw. 16 ft.
Sw. to Ped.	Sw. to Sw. 4 "
Ch. to Ped.	Sw. to Gt. 16 "
Sw. to Gt.	Sw. to Gt. 4 "
Ch. to Gt.	Ch. to Gt. 16 "
Sw. to Ch.	Ch. to Ch. 4 "

ADJUSTABLE COMBINATION PISTONS
(set as follows)

Gt. No. 1. Stops Nos. 4, 5, 6, 36
Gt. No. 2. " " 2, 3, 4, 5, 6, 34, 36, 39
Gt. No. 3. " " 1-7, 34, 35, 36, 38, 39
Gt. No. 4. Full Gt. and Full Ped.
Gt. No. 0. Release
Sw. No. 1. Stops Nos. 14, 17
Sw. No. 2. " " 13, 14, 17, 19, 20, 36, 39
Sw. No. 3. " " 13, 14, 15, 17, 19, 20, 24, 36, 39
Sw. No. 4. " " 14, 15, 17-20, 23, 24, 36, 39
Sw. No. 5. Full Sw. and Nos. 35, 36, 39
Sw. No. 0. Release
Ch. No. 1. Stops Nos. 28, 29, 30, 36
Ch. No. 2. " " 27-31, 36, 39
Ch. No. 3. Full Ch. and Nos. 36, 39
Ch. No. 0. Release
Ped. No. 1. Stops Nos. 36, 39
Ped. No. 2. Full Ped.
Ped. No. 0. Release
No. 00. General Release

PEDAL MOVEMENTS

Sforzando (Full Organ with all Couplers)
Grand Crescendo with Unison Couplers
Gt. to Ped. (reversible)
Swell Tremolo
Choir Tremolo
Crescendo Pedal for Swell
Crescendo Pedal for Choir

NOTES

The Combination Pistons remain " set " as above for most of this Chapter.

The Pedals for the Sfz and Tremolos notch down when " on."

The Combination Pistons do not move the draw-stops.

Indicators show which Pistons are " on."

This Specification with " Movable Combination Pistons " is treated in the next chapter.

Festival March, Op. 29, No. 1

Foote's "Festival March" was much beloved among organists of his day, so much so that in an article in the *American Organist*, Foote's friend of thirty years, Wilbur Hascall recalled of this piece:

> In the year 1914, after his recovery from an operation that almost robbed the world of America's most loved composer, his Festival March in F was played in the churches throughout the land on Thanksgiving Day as an expression of gratitude for his recovery and esteem for a character universally admired.[43]

Truette includes two separate entries for this piece which was published by Foote without registrations. Since Foote did not include registrations for this work, the performer today may wish to consult these texts as a guide. The full text of these entries and their accompanying scores can be found in Appendix G. Interestingly, Truette advocates small changes to the score in order to facilitate registration changes. One passage reads, "In the third measure omit the D-flat of the L. H. (as the Pedal has the same note), in order to put off the Open Diapason and Violina in the Sw. with this hand." Another suggests, "In the first measure of this brace, change the L. H. D-flat to a quarter-note, in order to add the Sw. to Gt. and Gt. to Ped."[44] The practice of rewriting a composer's score is one that is not always advocated in an academic setting, but it was clearly a part of the organist's vocabulary and advocated by important treatises of the day.

Pastorale in B-Flat, Op. 29, No. 3

Truette's registrations for Foote's "Pastorale" differ little from those indicated in the published score. They do, however, include a few alternate registration suggestions and give commentary on the quality of certain tone-colors, which the modern performer

[43] Wilbur F. Hascall, "Arthur Foote," *American Organist,* June 1918, 300-301.
[44] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 151.

may find insightful. Truette offers several suggestions to solve various challenges of registration such as quick changes in succession. One of his suggestions includes the changing of stops on a manual which it is still sustaining tones—a method which is more often avoided by organists than promoted. Truette writes:

> At the seventh measure of the third brace (last page), where the Vox Humana is indicated, there are two methods of making the change. First, a short break can be made while one puts off the stops and draws the Vox Humana. Second, without any break in the last sustained B-flat, the Vox Humana can be added and the Oboe, Salicional and Flute 4 ft. quickly put off. [45]

Truette's entire text and the score to "Pastoral" can be found in Appendix G.

Nocturne in B-Minor, Op. 50, No. 6

Like the entry on "Pastorale", Truette's paragraphs on the "Nocturne in B-minor" (see Appendix G) give slightly different options from those indicated in Foote's original publication. He shows how an organist might adapt the composer's given registrations to an organ which may not contain the exact specified stops. He also supplies "tricks" for creating a balanced sound when a given organ lacks the desired sounds or the correct balance. For example, he writes:

> In the next phrase, if the Doppel Floete in the Gt. is too loud for the L. H. part, play the part an octave lower on the Gt. Flute Har. 4 ft. or on the Ch. Flute d'Amour 4 ft.[46]

This suggests a very free approach to organ scores at this time and reveals a very practical and utilitarian approach to organ playing. Typical of Truette, he suggests a creative and colorful use of stops in a manner which was foreign to Foote's vocabulary,

[45] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 173-174.
[46] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 206-207.

such as the combination of the oboe, voix celeste and flute 4' for the opening right hand solo.

Organ Registration in the Vocal Anthems

A survey of all Foote's choral works with organ will show that none of the scores specify organ registrations of any kind—only dynamic indications and the use of manuals and pedals are denoted. Although the choral works with organ are not the focus of this document, the registration of such works will briefly be considered here.

When searching for the registration that Foote may have envisioned when he composed these works, it is important to remember that the majority of them were composed with a vocal quartet in mind rather than a full chorus. One of the reasons that First Church procured a new organ in 1903 was to better accompany the quartets and soloists. Foote wrote that the Walcker organ at First Church was "not well adapted to use with a quartet" and "in 1903 Mrs. Jacob C. Rogers gave us a beautiful organ." He recalled that "the music gained greatly through this change."[47] It was not until after Foote's retirement that a choir was formed:

> About a year after my leaving, the quartet was given up and a chorus choir instituted—I feel now to the advantage of the service.[48]

Still, Still with Thee

Truette's treatise provides us the only contemporary plan for the registration of one of Foote's anthem accompaniments, namely, "Still, Still with Thee." Overall, Truette's plan suggests a Victorian English approach in which great attention is given to the illustration of the text through the various colors of the organ stops. The following

[47] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 39.
[48] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 39.

passage is exemplary, "For the climax, "dawns the sweet consciousness," add the Oboe, unless it is coarse and too loud."[49] With the opening registration of the work, Truette notably recommends the inclusion of the 4' flute along with the Voix Celeste and Salicional—a combination which might not be chosen today, yet was perfectly acceptable on the instruments and by the performers of Truette's era. The complete text of Truette's entry can be found at Appendix G, although it should be noted that these registrations were intended to accompany a quartet of voices and not a full choir.

While Truette's treatise does not espouse a performance practice completely consistent with Foote's taste, it does represent the aesthetic cherished by the majority of American organists and organ builders in the last decades of his life. He assumes that musical scores are not "gospel" and can be occasionally adapted or rewritten to facilitate the mechanics of organ registration. His writing implies a colorful, Victorian approach to the accompaniment of anthems. Truette's texts are especially pertinent to the modern performer who desires to perform Foote's works on an American organ from the 1920s or 1930s, one which favors orchestral colors and sub- and super-couplers over mixtures and mutations, such as those of E. M. Skinner.

Foote and Organ Registration: In Summary

It can be concluded that Foote approved of the colorful use of the organ as long as it did not distract or become the end goal in and of itself. He preferred the tonal colors and mechanics of the modern American organ as found on his 1903 Hutchings-Votey, but he still maintained a conservative approach to registration which maintained the dignity

[49] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 132-133.

of the organ as its own instrument, rather than a mere imitator of the orchestra. He did not approve of constant registration changes, such as with each new phrase, as was suggested by several organists active in the early decades of the twentieth century. This is evident in a review of his playing from 1882:

> His playing throughout was large and clear in style, delightful in its artistic refinement of taste, and in its broad, musicianly [sic] feeling. It also had the merit, by no means common among organists, of giving more attention to the music for its own sake than to the mere production of effect by frequent change of stops.[50]

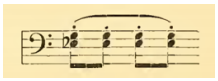
His works which include registration indications show a preference for 8' and 4' stops, but it is obvious from his prose that he encouraged the use of the reeds and mixtures as well especially in forte and "full organ." Foote insisted that "the organ must not be made an imitative instrument, it must maintain the dignity of its own character and must be treated as an individual instrument."[51]

Articulation

While some composers were infamously vague or unclear when it came to markings in their scores, Foote's organ works, perhaps as a result of his years as a music editor and pedagogue, are quite unambiguous. Dynamics, tempo indications, phrasing, articulation, and expressive markings are all generally quite obvious in his organ scores. When questions do arise, however, we can look to his writings for any needed clarification in regards to aspects such as the interpretation of slurs and their intended implications on articulation.

[50] Unidentified clipping. *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.
[51] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 298.

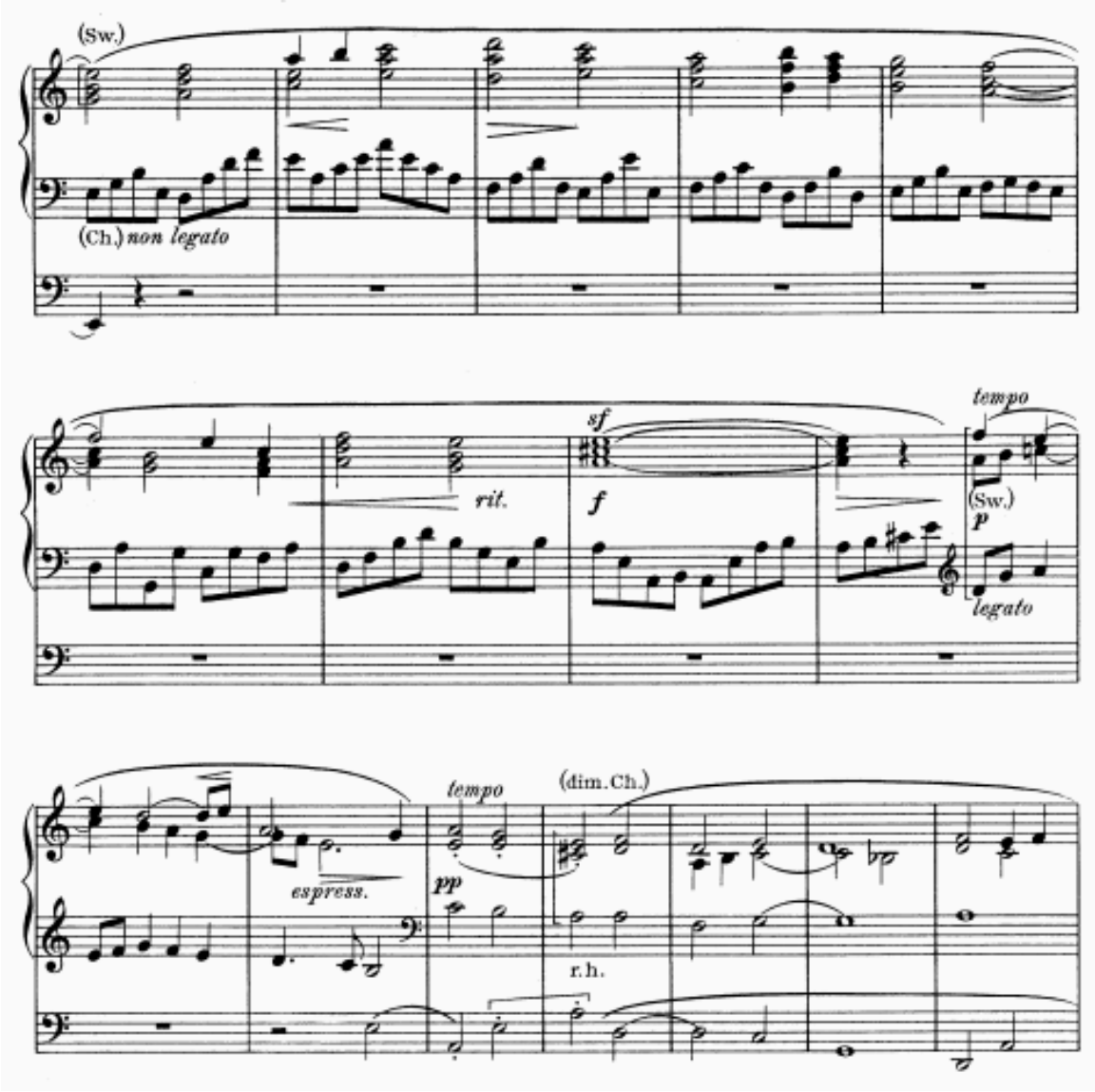
In the following excerpt from *Some Practical Things in Piano Playing* Foote explains his interpretation of touch and articulation in piano playing. Although this work was intended for use with piano repertoire, it nonetheless gives us a clear explanation of his interpretation of articulation, touch and slurs, which can then be applied to his organ works: The section titled "Non Legato and Staccato" reads:

> 44. There is infinite gradation, as to shortness, in playing detached notes. The amount to which a tone, indicated as *staccato,* is to be shortened (and that is really what the term means) depends on the speed with which we are playing, and on the character of the passage. A melodic *staccato* is usually not so short as one that occurs in other conditions.
>
> 45. To begin with the longest kind of detached notes, the *non legato*. This is often improperly called *portamento,* implying a thing impossible of accomplishment at the piano, while common in violin playing and in singing. *Non legato* is indicated by the words, or by the signs . . . . _ _ _ _. The tones are simply *detached*, and the effect is similar to that obtained by playing a scale with one finger, not designedly *staccato.* By _ _ _ _ is generally understood a heavier touch than by . . . . . It is often indicated by composers, and by editors of the older music, where the sign is unnecessary, and is then frequently misunderstood by players; for it is distinctly *a direction not to play legato,* and *not one to play a crisp staccato.*
>
> 
>
> So that any repeated notes or chords (inasmuch as we cannot help detaching them in playing), are to be played practically as if there were no such indication.[52]

Rather than using the signs mentioned above, Foote will sometimes simply include the indication *non legato* in longer passages which require this articulation. Other times he will use the slur over notes with staccato markings to indicate this. In "Pater Noster," Op. 50, No. 2 he uses both methods to indicate the *non legato* articulation. As can be seen in example 5.1 measures 32-41 are marked with the phrase "*non legato,*" while measures 44-45 simply include . . . . to indicate the same articulation.

[52] Arthur Foote, *Some Practical Things in Piano Playing,* (Boston, MA: Arthur P. Schmidt 1909), 12.

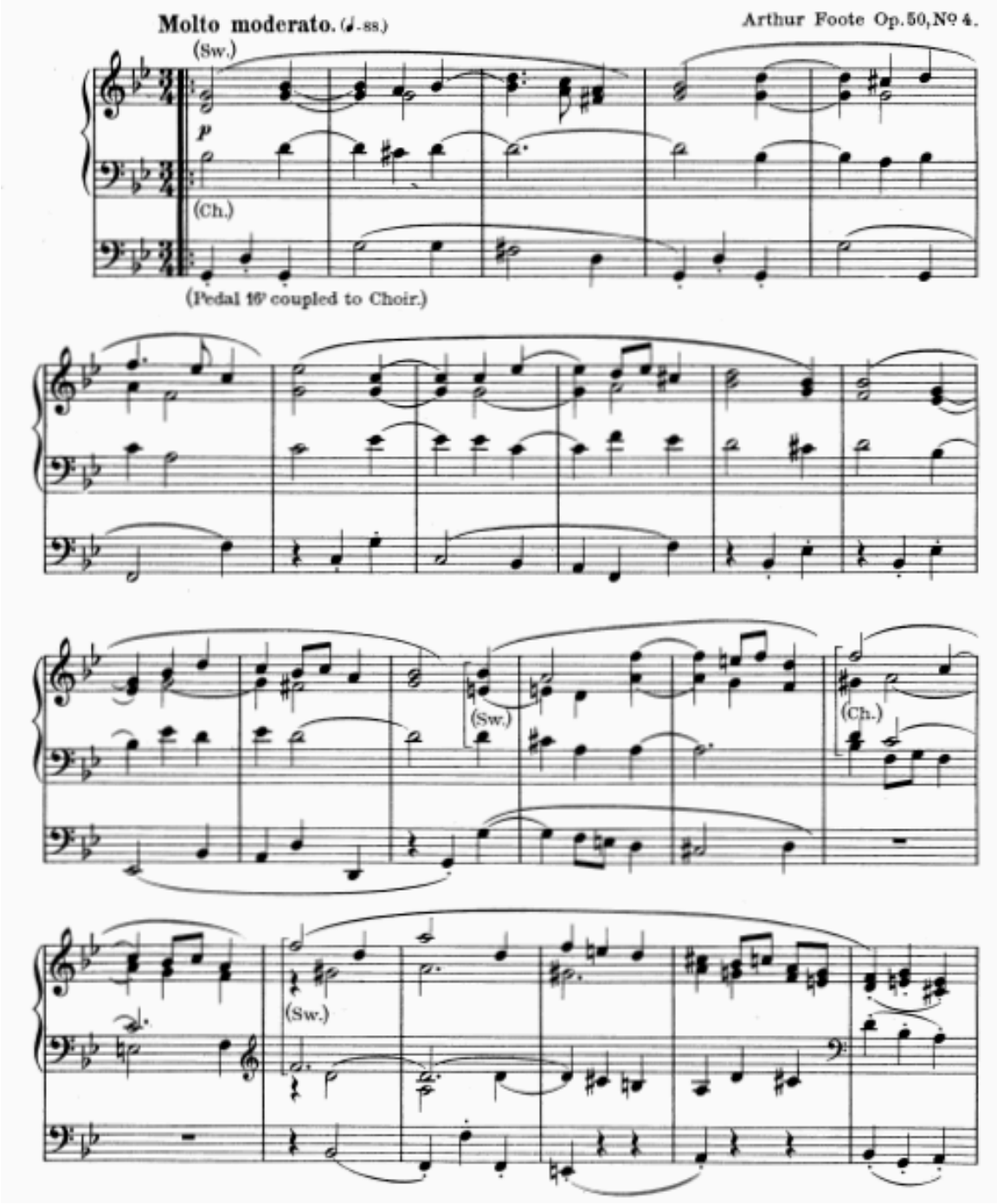
Example 5.1: "Pater Noster," Op. 50, No. 2 by Arthur Foote (mm. 32-48).



As can be seen in example 5.1, Foote clearly marks his scores in order to indicate the various shades of touch that he wishes to color his compositions. It is important for the modern performer to remember that the Romantic-era organist did not live in a perpetual state of legato playing. *Legato*, *non legato*, and *staccato* can all be clearly seen in the first twenty-three measures of "Intermezzo," Op. 50. No. 4. A *legato* touch is indicated by the slur above measures 1-3, while a *staccato* articulation is marked at the

same time in the pedal. In the last measure of this excerpt (measure twenty-three), he indicates a detached *non legato* touch through the use of the slur above *staccato* notes.

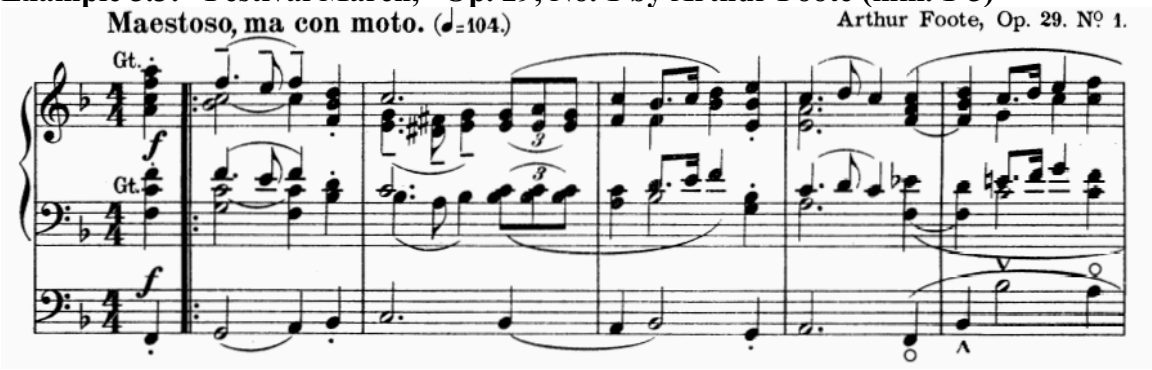
Example 5.2: "Intermezzo," Op. 50, No. 4 by Arthur Foote (mm. 1-23)



In his "Festival March," Op. 29. No. 1 (see example 5.3) Foote makes use of the slurred-tenuto marking which in his piano method he described as a "heavier

touch" than when the slurred-*staccato* marking is used.[53] On the organ this may be interpreted as more time spent on the notes marked *tenuto* and a closer *non legato* touch than the articulation used for the slurred-*staccato* markings as seen in the "Intermezzo" in example 5.2 .

Example 5.3: "Festival March," Op. 29, No. 1 by Arthur Foote (mm. 1-5)

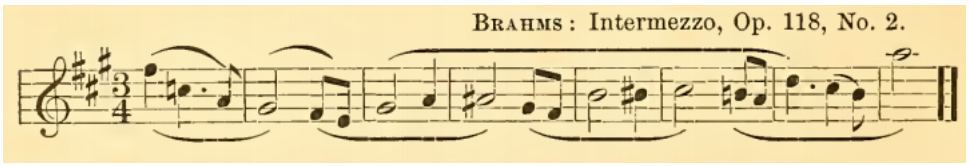


Phrasing

When considering the phrase markings and slurs in the organ works of Foote there is not much left up to the interpretation of the performer. The markings clearly delineate the beginnings and ends of phrases and any deviations thereof have been already discussed (*i.e.* the indication of *non legato* articulation through the use of slurs in combination with *staccato* or *tenuto* markings.) Giving examples from the piano repertoire, Foote explains his interpretation of phrasing and slurs in his method book:

> 68. Composers are careless in making slurs, and seldom indicate phrasing, so far as that term is understood to refer to the defining to the eye of the beginning and close of musical thoughts (or sentences). In the example following it will be seen that the end of the musical phrase comes in the middle of the slur; one indeed wonders why the slur is there at all, for it would have been simple to say that everything was to be played *legato* unless otherwise indicated. We also see how wrong is the commonly held idea that the finger should leave the key at the end of a slur; doing this often makes nonsense of the music; real phrasing may be compared to punctuation and the inflection of the voice in reading aloud.

[53] Arthur Foote, *Some Practical Things in Piano Playing,* (Boston, MA: Arthur P. Schmidt 1909), 12.



> The lower phrasing is correct, for with the upper one it is clear that the close of the musical idea is at the middle of the slur and that the slur ends at the middle of a musical phrase.
>
> 69. A well expressed rule is given in Johnstone's "Touch, Phrasing and Interpretation,"[54] as follows:
>
> "If there be no natural break at the end of a phrase or motive, introduce a slight caesural pause, slightly soften the tone at the end of the one phrase and reinforce with an almost imperceptible emphasis, or by a slight prolongation, the first normal accent of the new phrase or motive, but in no wise disturb the natural rhythm of the music."[55]

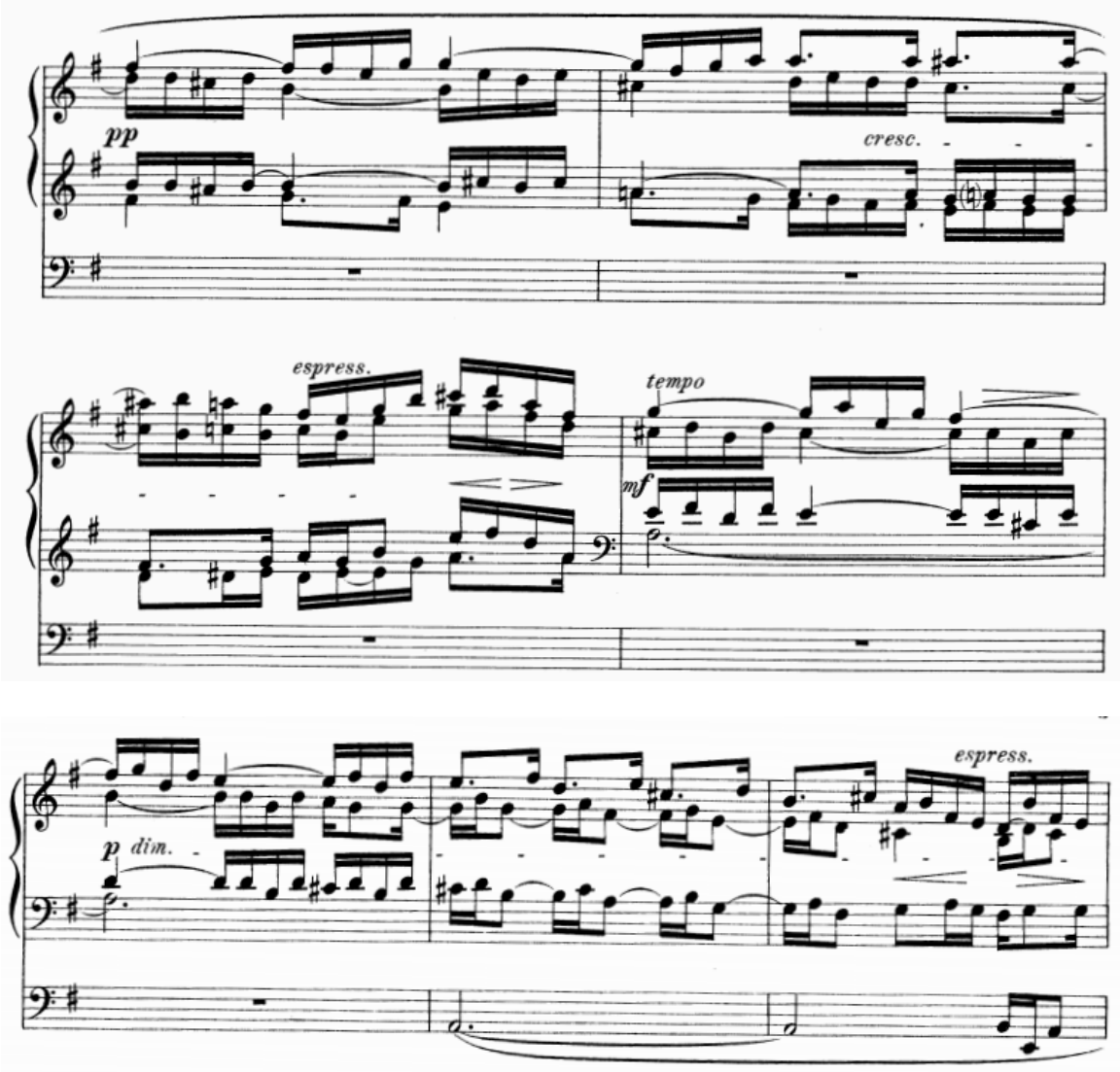
In the "Cantilena in G," Op. 71, No. 1 all of the phrases are clearly indicated through the use of slurs. However, there is one moment which occurs in the transitional passage from measures 24-29 in which the phrase slurs disappear (see example 5.4). Whether this was intentional or not, it is clear that these measures are meant to be played *legato.* As Foote explained, if it were meant to be played *staccato* or *non legato,* then it would have been indicted as such through the use of the *staccato* markings or the *staccato*-slur combination. *Legato* touch was the default touch in organ performance at this time as expressed by Clarence Dickinson in his 1922 method book, *The Technique and Art of Organ Playing:*

> The characteristic touch of the organ is legato touch and its acquirement is the first and absolute essential of organ playing. The Italian principal of *bel canto*, "He who cannot join his notes cannot sing," applies with emphasis to those who would play the organ. This legato touch is a most delicate matter and demands the cultivation of great sensitiveness of touch and hearing. It is acquired in the first place by keeping the fingers always touching the keys, not raising them at all. This is entirely possible on an instrument the keys of which are pressed, not

[54] J. Alfred Johnstone, *Touch, Phrasing and Interpretation,* (London: William Reeves, 1900).
[55] Arthur Foote, *Some Practical Things in Piano Playing,* (Boston, MA: Arthur P. Schmidt, 1909), 20-21.

struck… Because of its high demands this most distinctive feature of really good organ playing is most rare, and it is worth while to bend one's best endeavors towards its mastery.[56]

Example 5.4: "Cantilena in G," Op. 71, No. 1 by Arthur Foote (mm. 22-28)



Dynamics and the Use of Swell Shades

Though Foote may not have approved of extreme theatrical manipulation of stops within phrases or the 'sentimental' use of the swell shades as was in vogue in the first few decades of the twentieth century, he did find it appropriate to make tasteful use of

[56] Clarence Dickenson, *The Technique and Art of Organ Playing,* (New York, NY: The H. W. Gray Co., 1922), 12.

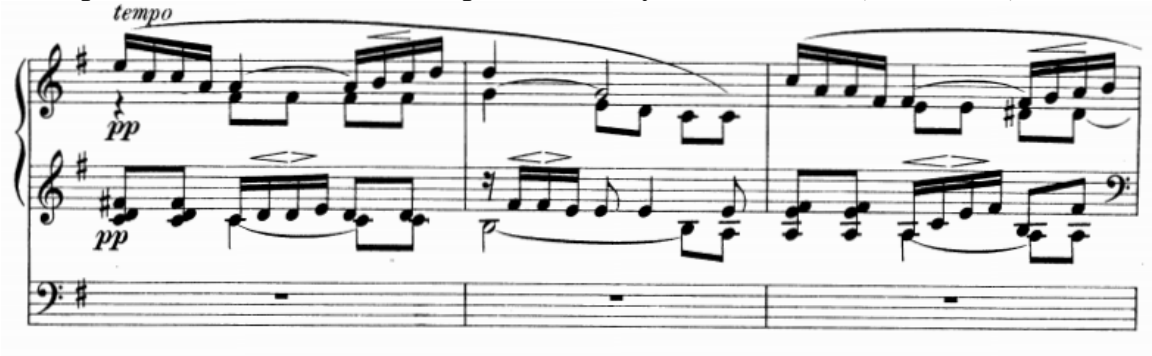
"modern" techniques and innovations. In an article from *The American Organist* from 1921, Foote expresses both positive and negative opinions on several of these innovations:

> Organs themselves, through improvement in the action, and because of the very numerous mechanical improvements resulting from electrical appliances, etc., are very different affairs from those which we formerly possessed, while a great variety of things are now possible which once could not have been dreamed of.[57]

These "improvements" included innovations such as electric action, programmable combination action, better winding systems, and new timbres, among others.

As seen in table 5.2 on page 78 both the swell and choir divisions of the 1903 Hutchings-Votey organ at First Church were enclosed and under expression. At that time, instruments with multiple expressive divisions were still a modern innovation which was just beginning to be introduced on organs in this country. Measures 16-18 of "Cantilena" display Foote's simultaneous use of both the swell and choir expressive pedals, requiring the use of both feet in quick succession, as one finds in the English Romantic school of Howells:

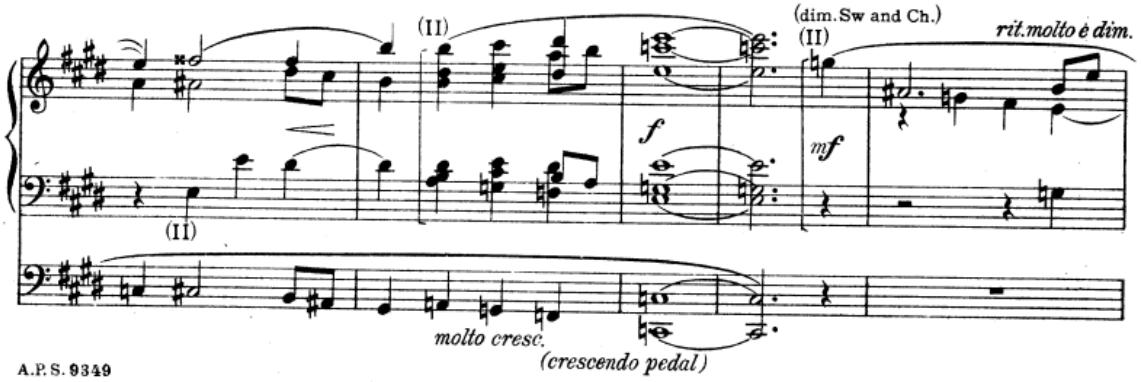
Example 5.5: "Cantilena in G," Op. 71, No. 1 by Arthur Foote (mm. 16-18)



[57] Arthur Foote, "Comments and Reflections" *American Organist,* October, 1921, 239-240.

The Hutchings-Votey organ also featured a modern crescendo pedal which Foote made use of in his "Communion," Op. 71, No. 6. (See example 5.6)

Example 5.6: "Communion," Op. 71, No. 6 by Arthur Foote (mm. 37-41)



Rhythmic Playing

Probably as a reaction to excessive *rubato* he encountered in organ playing, there exist several quotes from Foote on the topic of rhythmic integrity in performance. While Foote certainly allowed for *rubato* in his works, it was, as with everything, only in moderation and with great taste and restraint. In *Theory of Music*, Foote writes:

> One of the frequent faults with organists is to hold the notes beyond their time value while a change of stops is being made. By doing this the player spoils the rhythm, and rhythm in organ music must be maintained. The rhythm of all music is its soul, its character, and without it music becomes monotonous and meaningless. The rhythm in a piano is maintained by the accent, but the organ is incapable of accent, and everything depends upon the time rhythm, the correct phrasing of the notes. The pianist has both the accent and the phrasing to help him express the movement, while the organist must depend for his rhythm entirely on his phrasing. By allowing the phrases to overlap the organist soon loses his own sense of rhythm and spoils his effects. One who catches the rhythm in piano or violin music is quick to catch it and to look for it in the organ. Rhythm is a quality some players lack entirely, they seem born without this sense, and the appreciation of it should be one of the first requirements of pupils.[58]

[58] *The Theory of Music*, ed. Arthur Foote (London, England: Irving Squire, 1908), 297-298.

Towards an Authentic "Footian" Performance Practice

After examining the opinions expressed by Foote, the instruments he had at his disposal, the various texts on organ playing from the 1870s through the 1920s, it seems that the ideal performance practice for his works would be a combination of both mid- and late-Romantic American performance style: A mid-Romantic approach to the combination of stops *à la* Thayer but with the late-Romantic advantages of multiple enclosed divisions and new tonal colors. Foote was always receptive to new ideas and he would adapt those which he found worthy, such as the new colors and mechanisms found on his Hutchings-Votey instrument at First Church, Boston. He made note of these worthy advances in organ building in an article in 1926:

> There have been great changes during the last fifty years as regards the music of our New England churches. Let us list these changes: (1) organs and organ playing; (2) the choir, and (3) the music played and sung.
>
> An important factor has been the electric organ, with its numerous mechanical appliances that make all playing easier and even enable us to do things formerly impossible. There is now, also, a greater variety of beautiful stops; interest in these, however, having too often lead to a lack of appreciation of the value and the necessity of good diapasons. Good organ teaching is to be had in all large cities, in contrast to the old easygoing ways. We still have the one-legged variety of organist with us, but trained, skilled players are no long rare. In the larger places, and more important posts, the organist is nearly always a serious musician who has prepared himself properly for the work, taking it also as an integral part of the church service.[59]

In another article from 1921—this time for *The American Organist—Foote* expressed his opinions on the state or organs and organ playing of his time:

> Organs themselves, through improvement in the action, and because of the very numerous mechanical improvements resulting from electrical appliances, etc., are very different affairs from those which we formerly possessed, while a great variety of things are now possible which once could not have been dreamed of. So far as stops are concerned, there is no question that a large number of beautiful ones will be found in the organs of today than before; but in this desire for lovely

[59] Arthur Foote, "Better Church Music in New England," *Singing*, December, 1926, 37.

> and varied sounds and in the aim for greater expressiveness, there is danger that the most characteristic feature of the organ may be lost, through an undervaluing of the importance of the foundation stops. One unluckily sometimes finds today an organ with many a fascinating color, *e.g.,* but without adequate diapason and with practically no mixture at all as far as any effect goes)—all this means a dangerous condition. Another inexcusable weakness lies in the habit of introducing "borrowed" stops, especially for the pedals. Every real organist should set his face against this. We shall never approach what should be our ideal until the point is recognized. First of all, the organ should be a noble instrument, not a merely pretty one.[60]

As a man born into a New England culture of conservative traditions, this conservatism manifested itself—in organ performance terms—in the rejection of kaleidoscopic registrations or colorful effects for their own sake. The opinions he expressed in his writings, as well as the registration indications in his scores, make it clear that he would have rejected the following approach to organ performance as espoused by A. Eaglefield Hull in 1911:

> Each phrase, or period, should as a rule have some slight change of color shading. Certainly the same phrase should not be repeated without some difference in colour treatment.[61]

The performer of today will do best to remember that while Foote lived until 1937, he was a product of his time and, although open to innovations, was quite content with his traditional aesthetics by the time he composed his organ works.

---

[60] Arthur Foote, "Comments and Reflections," *The American Organist*, October 1921, 239-240.
[61] A. Eaglefield Hull, *Organ Playing: Its Technique and Expression.,* (London, England: Augener, 1911), 166 as quoted in *Performance Practice: Music after 1600* edited by Howard Mayer Brown and Stanley Sadie (New York, NY: The Macmillan Press, 1989), 390.

Chapter 6: The Reception and Performance of Foote's Organ Works

Europe's Greatest Organists: Guilmant and Bonnet

While their popularity was not as widespread as his instrumental works or some of his songs, Foote's organ works were performed by some of the greatest concert organists of his day. Both Alexandre Guilmant (1837-1911) and his pupil Joseph Bonnet (1884-1944) performed his works in their celebrated American tours. Foote recalled that "… Joseph Bonnet picked a movement from my Organ Suite out of a list of music sent to him by music publishers, as an American work which he wished to play at his concerts during his first season here."[1] He also wrote: "I have always been happy that Guilmant, in two of his tours, used compositions of mine, as did Bonnet later, quite out of whole cloth."[2]

At the height of his career, Alexandre Guilmant was the most famous organist in the world. He held positions as the resident organist at the Palais du Trocadéro in Paris, dedicated many famed Parisian organs of the groundbreaking builder Aristide Cavaillé-Coll, and possessed the coveted post of organist at La Trinité in Paris. He concertized extensively throughout Europe and America and was revered for his flawless technique, his extensive and varied repertoire, as well as his own compositions. He carefully selected his repertoire from all eras, and is recognized for reviving the forgotten works of the French Classical period through his recitals and publications.[3] It is worth noting that

[1] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 109.
[2] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 78.
[3] Andrew Thomson. " Alexandre Guilmant," *Grove Music Online*/*Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/11996, (accessed November 30, 2016).

the world's most respected organist would select several of Foote's works for performance on multiple occasions.

Most significantly, two of Foote's works were featured in Alexandre Guilmant's monumental series of forty recitals which he presented at the 1904 World's Fair in St. Louis. Just like Bach's *Clavierubung III*, the series began with the Prelude in E-flat Major, BWV 552 in recital number one, and concluded with the Fugue of BWV 552 at the end of the fortieth program. In testament to Foote's reputation, the very next piece to follow Bach's prelude in Guilmant's first recital was his *Allegretto,* Op. 29. The recital program notes that:

> Mr. Arthur Foote lives in Boston, and has achieved a foremost place among American composers through his songs, organ pieces, chamber music, etc. This is a splendid example of his work."[4]

Also included in the series was Foote's "Festival March" which concluded recital number thirty-four and included the following note:

> Arthur Foote is justly considered one of the best American composers. His songs have become quite familiar to the music public, and his pianoforte and chamber compositions rank among the best native works in these directions. He has also written a number of organ pieces, among which this Festival March holds a high place.[5]

The organ upon which Guilmant played is also of important historical significance. It would eventually be moved to the Wanamaker Department Store in Philadelphia where it would be expanded to become the world's largest instrument. The stop list of the original organ built for the St. Louis World's Fair by the Los Angeles Art

[4] "The Forty Programs Rendered by M. Alexandre Guilmant at Festival Hall, World's Fair, St. Louis. Together with Annotations by Mr. Ernest R. Kroeger," (The Organ Historical Society, 1985), 9.
[5] "The Forty Programs Rendered by M. Alexandre Guilmant at Festival Hall, World's Fair, St. Louis. Together with Annotations by Mr. Ernest R. Kroeger," (The Organ Historical Society, 1985), 42.

Organ Company—upon which Guilmant performed Foote's works—can be seen in Appendix B.

Joseph Bonnet was not only Guilmant's star pupil, but also the inheritor to his international fame as a concert organist. Like his teacher, Bonnet concertized extensively throughout Europe and America and was respected for his virtuosity. Foote dedicated his work "Christmas," Op. 80 to Bonnet and the organist included the piece in his recitals alongside the works of Buxtehude, Frescobaldi, Bach, Martini, Schumann, Guilmant and Widor.[6] Additionally, Bonnet performed *Improvisation* from the "Suite in D," Op. 54.[7]

The attention that Foote's works received by these two men demonstrates the respect his organ works received during their day. The following words from Foote's autobiography express the high regard in which the two men were held by American organists:

> Bonnet and Guilmant (who had twenty years earlier also played compositions of mine on his tours) were splendid examples of the wonderfully trained French organist, and to Guilmant especially the players who studied from 1890 on owe a very great deal, many of them having been pupils of his. One does not forget the pleasure of Bonnet's recitals, nor the imposing, majestic way in which Guilmant played his Bach.[8]

Clarence Eddy: America's First Concert Organist

A student of Dudley Buck in America and Karl-August Haupt in Berlin, Hiram Clarence Eddy (1851-1937) enjoyed a successful career both here and abroad as "America's first true concert organist."[9] A celebrated concert musician, he dedicated

[6] "Organ Recital by Joseph Bonnet," *The Scarsdale Inquirer,* (May 22, 1920), 1.
[7] 'Ann Arbor Festival: Fifth Festival Concert," *The Music News,* (May 3, 1918), volume 10, number 18, 23.
[8] Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 110.
[9] Barbara Owen, "The Maturation of the Secular Organ Recital In America's Gilded Age," *Nineteenth-Century Music Review, 12* (2015), 95.

countless instruments and performed at all of the major international expositions which featured organ recitals.[10] Barbara Owen explains the significance of Eddy's career:

> …In Clarence Eddy, America soon had its first true international touring concert organist. While Americans such as Buck, Paine, Thayer, Warren and Truette are known to have given recitals abroad during their student days, these were only incidental to their studies there, and they never concertized abroad thereafter. But in 1895 Eddy embarked on a tour that included major pre-arranged solo recitals in England, France, Germany, Austria, Switzerland and Russia, as well as a performance with an orchestra. Eddy's success was so great that he and his wife headquartered themselves in Paris for a prolonged period, returning to America in 1906, where he continued concertizing, almost to the end of his days.[11]

Previous generations of American organ recitals were filled with transcriptions of orchestral and choral works, while "legitimate" organ pieces were in the minority. This was true with the recitals of organists such as Dudley Buck, who would feature transcriptions such as Rossini's "William Tell Overture" and intersperse vocal solos between organ pieces. While Eddy did include transcriptions in his programs, he also greatly expanded the repertoire then being played in this country and promoted "legitimate" organ music in his recitals —both causes of which were advocated by Arthur Foote. According to Owen, Eddy:

> … had a formidable repertoire in his head and under his fingers, and was constantly learning new music, from the then little-known works of Buxtehude to Charles-Marie Widor's Sixth Symphony, which he mastered only a year after it was first published. In 1881–82 alone he performed eight full-length programmes between April and June, each devoted to the music of a different nationality. No works were repeated, and none of the selections were transcriptions… A notable inclusion was one of the earliest known American performances of Julius Reubke's challenging *Grand Sonata on the 94th Psalm*.[12]

---

[10] William Osborne. "Eddy, Clarence." *Grove Music Online*/*Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2240774, (accessed December 2, 2016).
[11] Barbara Owen, "The Maturation of the Secular Organ Recital In America's Gilded Age," *Nineteenth-Century Music Review, 12* (2015), 117.
[12] Barbara Owen, "The Maturation of the Secular Organ Recital In America's Gilded Age," *Nineteenth-Century Music Review, 12* (2015), 115.

Arthur Foote dedicated his "Allegretto," Op. 29, No. 2 to Eddy, who in tern included the work in his programs.[13] Other Foote works performed by Eddy include "Night: A Meditation," Op. 61, "Nocturne in B Minor," Op. 50, No. 6 and "Festival March."[14]

Foote's music was not only performed by the world's greatest concert organists—such as Guilmant, Bonnet and Eddy—but by an impressive number of other distinguished organists as well. *The New Music Review* invited organists to submit their recital programs for publication in their journal as a means of advertising performances of works published by their sponsor, the A.P. Schmidt company. As publisher of the majority of Foote's works, Schmidt included in his advertisements listings of performances of Foote's works which were given by well respected organists. The following excerpt from 1909 shows the appeal that Foote's works had with prominent American and Canadian organists, and lists the works which they performed in recital:

Suite in D. Op. 54	Samuel Baldwin, New York
Suite in D. Op. 54	Clifford Demarest, Brooklyn, N. Y.
Festival March. Op. 29. No. 1	Wm. Reed, Quebec
Allegretto. Op. 29. No. 2.	W.C. McFarlane, Ocean Grove. N. J.
Pastorale. Op. 29. No. 3.	Charles P. Scott, Boston
Pastorale. Op. 29. No. 3.	W.C. McFarlane, Ocean Grove. N. J.
Nocturne. Op. 50. No. 6.	Clarence Eddy, Greenfield, Mass.
Night (A Meditation), Op. 61	C. Eddy, Newton. Mass.[15]

Music Critics

Organists and composers were not the only ones making note of Arthur Foote's organ works. Music reviewer and organist at the Riverside Church in New York, Harold

[13] William Smythe Babcock Matthews, "Clarence Eddy," *Music: a monthly magazine devoted to the art, science, technic and literature of music, Volume 7,* (March, 1895), 504.
[14] William Osborne, *Clarence Eddy (1851-1937): Dean of American Organists,* (Richmond, Virginia: Organ Historical Society, 2000), 224, 232, 242 and 260.
[15] "From Organ Recital Programs," *The New Music Review,* (volume 9, 1909), *236.*

Vincent Milligan, also noticed their remarkable craftsmanship, quality and beauty, and expressed his approval in writing. Just as in today's artistic climate, organ and church music in Foote's era seldom received the same critical attention that chamber, orchestral, and vocal works did. Reviews or analyses of new organ works are rare in this period in America, so Milligan's writing in *Diapason* provides us with a unique insight into the analytical reception of Foote's organ works. The article was reprinted in *Diapason* with further commentary upon Foote's death in 1937. In 1953, The *Diapason* published a third article on the organ works to mark the hundredth anniversary of his birth.

Throughout the article (see Appendix E for the complete text), Milligan speaks highly of the works and mentions how they were received in his day:

> An observation of church and recital programs for a number of years past has not disclosed his name among the most frequently played composers, and when his name has appeared it has usually been in connection with some of his earlier pieces which are not the equal, either in content or in workmanship, of the later works. The comparatively slow progress toward recognition and acceptance of this music doubtless is due to the exalted mood in which it is conceived, a quality, which, while it may not make for immediate popularity, is certainly bound to provide an element of permanency which less worthy but more obvious music lacks.[16]

Milligan points out the adaptability of the music, stating that:

> …they can be played just as beautifully upon a two-manual tracker instrument as they can upon a four-manual electro-pneumatic, and hence are welcomed and appreciated by those organists who are ambitious for good music, but whose repertoire is limited by the short-comings of the organ upon which they play.[17]

He notes Foote's use of the Church Modes and the appropriateness of his works for church services, as well as the musical influences from the past found in works such as

[16] Harold Vincent Milligan, "Organ Works of Arthur Foote: Compositions of American Writer Analyzed and Appraised," *Diapason* 10 (April 1919), 3.
[17] Harold Vincent Milligan, "Organ Works of Arthur Foote: Compositions of American Writer Analyzed and Appraised," *Diapason* 10 (April 1919), 3.

the "Suite in D." He refers to "Night: A Meditation" as "Tristanesque," citing Foote's almost Wagnerian use of chromaticism and observes "Bachian" influences in other works. In conclusion, Milligan writes:

> We hear a great deal these days about the "American composer," but in our restless seeking after him we are quite likely to pass him by in the crowd, unless he wears yellow clothes and is blowing a horn. We are a little too easily attracted by bright-colored show-cases and too much of our music has an unpleasant plate-glass quality. Let us turn aside once in a while from the tumult and the shouting and contemplate the enduring qualities of sincerity and dignity. Let us not leave it to future generations to estimate fully the worth of such a composer as Arthur Foote. [18]

Recordings

The first recording of an organ work by Foote was of the "Canzonetta," Op. 71, No. 4, made in 1971 by Janice Beck for the second volume of the "Anthology of American Organ Music." There have been recordings of around a dozen separate movements since then, all of which vary greatly in terms of both performance and audio quality. Many of these are found on the "Historic Organs" series which were recorded at the conventions of the Organ Historical Society. While the OHS recordings do document performances of these important works on historic instruments, they, for the most part, leave much to be desired as far as the performances are concerned. Although it is not on a historically appropriate instrument,[19] the best recording of a major Foote organ work must be, from the perspective of the present author, the recording of the "Suite in D" by Haig Mardirosian from the album "Organ Suites" on the Centaur label.

---

[18] Harold Vincent Milligan, "Organ Works of Arthur Foote: Compositions of American Writer Analyzed and Appraised," *Diapason* 10 (April 1919), 3.

[19] John-Paul Buzard Pipe Organ Builders, Op. 7 (1991), The Chapel of St. John the Divine, Champaign, Illinois

There exists a need for a recording of the complete organ works that documents a notable contribution to the instrument's repertoire from one of America's best, yet most neglected, Romantic composers. Preferably, the recording would be made on a Hutchings-Votey organ from the same period as the 1903 instrument which resided at First Church, Boston. The reader is referred to Appendix I for a discography of Foote's commercially recorded organ works.

Performing Editions

Besides the "Prelude in A-Flat," "Postlude in C," and "Deux Pièces," all of Arthur Foote's organ works were published by A. P. Schmidt of Boston. The complete organ works are available today in a two volume collection from Wayne Leupold Editions originally published in 1976 and revised in 1996. The edition includes clean reproductions of the original published scores along with a scholarly preface. The majority of the organ works are also currently available for free download through the International Music Score Library Project at www.imslp.org. The original publications have a few obvious errors, such as missing accidentals in some pieces. A list of the known errors present in both the original publications and reprinted in the Leupold edition can be found in Appendix J. Besides the "Adagio" for piano and organ, the chamber works with organ are heretofore unpublished and are presented in their first editions in Appendix H.

Chapter 7: Made in America

"A Distinct American Note" in Foote's Music?

The idea of a uniquely American style of composition was a widely discussed topic around the turn of the nineteenth century. National schools of composition in countries like Russia, Germany, and Bohemia played a part in the discussion, but Antonin Dvořák's extensive stay in America was largely responsible for a renewed interest in the subject.

Hired by philanthropist Jeannette Thurber to serve at her National Conservatory of Music in New York City, Dvořák was tasked with establishing an American school of composers which was to come out of the conservatory. In 1893, an interview with Dvořák entitled "Real Value of Negro Melodies" appeared in the *New York Herald.* Dvořák explained what he felt needed to happen in order for such a school to develop:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States.[1]

Shortly thereafter, newspapers across the country were asking America's great composers to reply to Dvořák's statement. In response to questions from New York's *The Keystone*, Foote declared: "It is my opinion that I find a sure foundation in the negro melodies for a new national school of music."[2] Foote always showed a keen interest in broadening his musical horizons, often attending workshops and recitals of African-American spirituals, Native-American song and dance, and folk songs.[3] Being a well-

---

[1] "Real Value of Negro Melodies," *New York Herald* (May 21, 1893), 28 as quoted in Bill F. Faucett, "George Whitefield Chadwick: The Life and Music of the Pride of New England" (Boston, MA: Northeastern University Press, 2012), 171.
[2] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 208.
[3] Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 208.

rounded and receptive man, it was not in his nature to degrade any music or idea based on issues of race, unlike many of his era. Typical responses to Dvořák's proposal include those of musician William T. Mollenhauer who called the idea "ridiculous" and suggested that "an American would be ashamed to derive his inspiration from such trash."[4] George Whitefield Chadwick's response to Dvořák was similar, stating that "such negro melodies…I should be sorry to see become the basis of an American school of composition."[5]

Although Foote saw merit in the use of "negro melodies," he never incorporated them into his own works. Though many tried to intentionally generate an "American" sound, he felt that an "American school" could not be consciously created, nor could it be manufactured simply through the incorporation of American melodies into new compositions. In a 1906 editorial in *The Etude,* Foote expressed his opinion on the subject of developing "a distinct American note in music," saying:

> It is probable that, through natural and unconscious development, music composed by Americans will come, gradually, to possess characteristics differentiating it from that written by Italians, Russians, Bohemians, etc. This will not be brought to pass just by wishing, or by conscious striving; such things do not so happen.
>
> We have naturally been strongly influenced by the music of composers in other lands; formerly by Germany, and now, apparently, quite as much by the newer French school. But there can be no doubt that composers will appear among us, when least expected, of such individual thought and expression, that the world will recognize a new American strain. The incubator process will, however, not be a successful one.[6]

---

[4] William T. Mollenhauer, "A Reply to Dr. Dvořák and his Negro Melodies," *American Art Journal* 61/10 (June 17, 1893), 224 as quoted in Bill F. Faucett, *George Whitefield Chadwick: The Life and Music of the Pride of New* England (Boston, MA: Northeastern University Press, 2012), 172.
[5] Bill F. Faucett, *George Whitefield Chadwick: The Life and Music of the Pride of New England* (Boston, MA: Northeastern University Press, 2012), 172.
[6] *The Etude,* (June, 1906), 432.

This explains the absence of any overt "Americanisms" in Foote's works, as are found in the works of other New England composers such as Dudley Buck (1839-1909) and John Knowles Paine (1839-1906) —or those of Charles Ives (1874-1954), who was quietly composing overtly American works, such as his "Symphony No. 2," at this time.

Although Foote was not a groundbreaking composer by any stretch of the imagination, his subtle incorporation of multicultural influences in his organ works sets him apart from other contemporaries of the Second New England School. While organ composers of the preceding generation such as Dudley Buck and John Knowles Paine were inspired by the rising sense of nationalism in America —as seen through organ works such as Buck's "Concert-Variations on 'The Star Spangled Banner,'" Op. 23, the "Grand Sonata," Op. 22 (with its fugue on the patriotic hymn "Hail Columbia"), "Variations on 'Old Folks at Home,'" and Paine's "The Star Spangled Banner, Concert Variations"— Foote was inspired by the various cultures which he experienced in Boston. While Buck and Paine overtly sought to incorporate the American soundscape into their works, Foote preferred a more natural and reserved approach to composition.

The vast array of influences found in Foote's works reflect a more authentic portrayal of the American experience, much more so than can be said of the nationalistic work of his near-contemporaries. An observation of the organ works of his peers George Whitefield Chadwick (1854-1931) and Horatio Parker (1863-1919) shows that they were created through a narrower lens of influence. Chadwick and Parker stuck mostly to German and French influences in their organ works, emulating the works of Rheinberger and Widor respectively. However, Foote's works, without emphasizing the point, subtly reflect the "melting pot" of America as seen from the point of view of an unprejudiced

and modest New Englander. The same man who was open to the incorporation of "negro melodies" into American works produced works which indiscriminately drew upon the various cultures around him. In his compositions, one can find works inspired by the Persian poetry of the "Rubaiyat of Omar Khayyám," works in Hebrew for the Jewish liturgy, chants of the Greek Church, Eastern scales of the "orient," use of the "Ancient Church Modes," German, French, Scottish, and Irish songs, and Anglican church music—all expressed through various classical European forms, but always with Foote's personal accent.

In this sense, Foote's organ music was truly "made in America." He was notably the first internationally celebrated American-born composer who was entirely trained in this country, but more importantly, in a characteristically restrained manner, he represents musically some of America's fundamental principals, the basic principles which indiscriminately accept people of all backgrounds, races and creeds. His music is many things, but it is never bombastic. Rather, his style is simple and direct. Strong nationalism would betray both his personality and musical style, but cultural respect and curiosity came naturally to Foote.

Chapter 8: Conclusion

Foote's Organ Works and Their Importance Today

All American organists today owe a debt of gratitude to Arthur Foote and his fellow pioneering musicians who strengthened the foundations of music education and organ study in this country. The positive effect—especially in the early decades—of their establishment of such groups as the American Guild of Organists is unquestionable. The benefits of the formalization and promotion of music in higher education, and of their advocating for the organist's profession are still enjoyed today. Such efforts led a country which began with puritan roots—roots which forbade the use of the organ—to become one that now arguably has more lucrative opportunities for organists than exist in Europe.

The works of Foote, along with those of Chadwick and Parker, represent the pinnacle of the Second New England School's output for organ, a school which incubated such great American composers as Charles Ives and John Alden Carpenter. As American music education was still in its infancy, the music of Foote and his contemporaries necessarily reflected the sounds and methods of the long-established European traditions to which they looked for guidance. Their music nonetheless exudes an American optimism and energy, though it may be expressed through traditionally European means.

Arthur Foote particularly holds a special position in our country's musical history as our first great composer who was both native-born and native-trained. This distinction, along with his respectable body of exceptional works make him especially worthy of attention from American organists. While it is true that Foote's music will never match the profundity of the works of Bach, Brahms, or Duruflé, his music should not be dismissed from the repertoire because of that. It is heavily due to the ground laying work

of men such as Dudley Buck, Benjamin Johnson Lang, Arthur Foote, Gerit Smith, and George Whitefield Chadwick that great composers such as Johann Sebastian Bach and Johannes Brahms have such as stronghold in American musical culture today. Although their works do not surpass the perfection of the European masters whom they championed, they do play an integral role in the story of classical music in America.

Including the works of these Americans alongside those of the European masters in performances is also a way for American audiences to connect with the classical tradition—a tradition which can seem incredibly foreign to newcomers. Including the works of Buck and Foote alongside J. S. Bach and César Franck can give a sense of ownership to American audiences. This is especially true when the performer shares the stories of these men and their important work with his or her audiences. The potential to build bridges to audiences through these pieces should not be neglected by today's performer. When given the opportunity, the average American concertgoer takes great pride in these works and is often intrigued to discover more of our country's great musical tradition.

Of course, we should not simply add American works to programs for the sake of promoting American works alone. They should be included only if they are worthy of performance. Arthur Foote expressed this idea best:

> Our composers must conquer their position by good work, and they are doing it, but they should not be held back because they are our own; we should not give their music, however, because it is by Americans, but if it is worthy, and then put it in programmes along with Beethoven, or Schumann, or Strauss, and let it take its chance.[1]

[1] Arthur Foote, "Music in the United States," manuscript of lecture delivered at the University of California, Boston Public Library, shelf no. M.472.134, no. 1042, 23-23, as quoted in Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 285.

One needs only to ask professional musicians today about the seemingly impossible challenges which surround the running of an opera company or orchestra in this country to quickly uncover the important role that both music education and outreach to audiences plays in shaping our cultural landscape. A sense of ownership and appreciation can go a long way in a country where music can often be seen as irrelevant, foreign, or merely something to be consumed. While the beauty and perfection of the works of Bach will surely stand the test of time, we would do wrong to underestimate the relationship-building potential of the music of our own American composers may have with an audience.

Upon the death of Arthur Foote in 1937, *New York Times* columnist, Olin Downes asked a question which deserves consideration today. Of Foote's music, he wrote:

> It is genuine, unmistakable art. We need not claim that Foote will figure in American music as significantly as Chadwick, of his generation, or, possibly, John Alden Carpenter, his junior. And yet- how will they stand, as figures of a preliminary period in American composition, fifty years from now?[2]

While recordings of chamber and orchestral works on labels such as Naxos, and Tawa's large biography published in 1997, have slightly illuminated Foote's works in recent decades, there remains a need for further discussion and performance of his works. This is especially true of the organ works. Their quality is quite remarkable, especially considering how "preliminary" these works were in the lineage of academic American composition. To answer Downes's question: Foote's works have not been forgotten but they remain on the periphery of musical attention.

[2] Olin Downes, "The Music of Arthur Foote," *New York Times*, April 18, 1937.

Through the performances of Guilmant, Bonnet, and Eddy, among others, the organ works of Arthur Foote were being performed and promoted by the world's greatest concert organists and musicians of his era. Although tastes and artistic aesthetics eventually changed, and performers looked to more innovative composers for "American" sounds or *avant-garde* experimentation, the respect that these works garnered in their day from the world's great musicians should not be discounted and warrant them a second look. Foote's influence on a generation of American musicians through his theoretical writings, his teaching, and his compositions rightfully earned him the title of "Dean of American Composers." His promotion of new works and past masterpieces through his many chamber, orchestral and keyboard concerts, as well as his work with organizations such as the American Guild of Organists and the Music Teachers National Association, helped fuel a growing musical culture in America.

Foote's organ works represent a unique fusion of influences in a manner that could only have come out of his time and circumstances—namely Boston, Massachusetts in the period of the 1880s to the 1910s. While thoroughly European in form and conception, their subtle blend of various cultural influences reflects the "melting pot" that is America. None of the organ works overstay their welcome—Foote does not compose beyond his means; he says only what he feels he needs to. This mentality, coupled with his superb craftsmanship and melodic and harmonic gifts, resulted in a pleasing body of works of high quality.

Had he been the self-promoter that Chadwick had been,[3] perhaps his works would have enjoyed more success in his day and ours. Self-promotion, however, was not in his character.

> "Foote cultivated his own garden, musically and horticulturally. In an astonishing manner he found things to say completely, simply, durably his own. His style did not change, but refined and strengthened. It was a remarkable demonstration of the power of sincerity and taste."[4]

The words of Frederic Jacobi's homage are worth repeating: "May the memory of Arthur Foote not die from the face of American Music for many years!"[5]

[3] Redfern Mason, "The Passing of Arthur Foote," *Boston Evening Transcript*, April 17, 1937, referenced in Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, MD: Scarecrow Press, 1997), 293.
[4] Olin Downes, "The Music of Arthur Foote," *New York Times*, April 18, 1937.
[5] Frederik Jacobi, "Homage to Arthur Foote," *Modern Music*, May-June, 1937, reprinted in Arthur Foote, *An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979), 135.

Appendix A:

Specifications of Select Organs Which Arthur Foote is Known to Have Played

First Church Unitarian, Boston[6]
1869 Walcker Organ (No longer extant)
The first organ at First Church during Foote's incumbency as music director. It was likely designed to Eugene Thayer's specifications.

Manual I- Hauptwerk	Manual II- Solo Organ	Manual III- Swell Organ	Pedale	Collectiv Pedal, Etc.
1. Principal, 16'	1. Bourdon 16'	1. Principal 8'	1. Principal 16'	1. Pedal zum Hauptwerk
2. Principal 8'	2. Principal 8'	2. Flöte 8'	2. Violine 16	2. Pedal zum Solo Manual
3. Hohflöte 8'	3. Spitzflöte 8'	3. Lieblich Gedekt 8	3. Subbass 16'	3. Mezzo Forte
4. Gamba 8'	4. Bourdon 8'	4. Aeoline 8'	4. Bombardon 16'	4. Volles Werk.
5. Gedekt 8'	5. Salicional 8'	5. Dolce 8'	5. Grosse Quinte 10 2/3'	5. Coppel zur Physharm.
6. Rohrflöte 4'	6. Flute d'Amour 4'	6. Fugara 4'	6. Violincello 8'	6. Tremolo zur Physharm.
7. Octave 4'	7. Octave 4'	7. Traverse Flöte	7. Octave 8'	7. Volle Schellung.
8. Nasard 2 2.3'	8. Flautino 2'	8. Picolo 2'	8. Trompet 8	8. Man. 2 piano.
9. Octave 2'	9. Cornet IV	9. Cimbel I		9. Man. 2 forte.
10. Mixture V	10. Fagott and Clarinet 8'	10. Physharmonica 8'		10. Man. 1- Rohrwerk.
11. Trompet 8				11. Coppel Man. 1 and 2
				12. Coppel Man. 2 and 3.
				13. Calcant.

[6] *Dwight's Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348, quoted in Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 194.

First Church Unitarian, Boston[7]

1903 Hutchings-Votey Organ (no longer extant)

The second organ at First Church during Foote's incumbency as music director. It was likely designed Arthur Foote's specifications.

Three Manuals and 62 Stops (50 speaking)

Great	**Swell**	**Choir**	**Pedal**
Diapason 16'	Bourdon 16'	Dulciana 16'	Bourdon 32'
Trumpet 16'	Fagotto 16'	Violin diapason 8'	Open diapason 16'
First diapason 8'	Diapason 8'	Concert flute 8'	Violone 16'
Second diapason 8'	Viol d'orchestre 8'	Dulciana 8'	Bourdon (part. from 32')
Gross flute 8'	Spitz flute 8'	Unda Maris 8'	Trombone 16'
Gamba 8'	Salicional 8'	Clarionet 8'	Quint (partly from 32')
Gemshorn 8'	Voix Celeste 8'	Rohr flute 4'	Octave 8'
Trumpet 8'	Stopped diapason 8'	Fugara 4'	Violincello 8'
Octave 4'	Quintadena 8'	Piccolo 2'	Trumpet (partly from trombone) 8'
Wald flute 4'	Aeoline 8'		
Twelfth 2 2/3'	Cornopean 8'		
Fifteenth 2'	Oboe 8'		
Mixture IV	Vox humana 8'		
	Flauto traverso 4'		
	Violina 4'		
	Flautina 2'		
	Resultant 8 ft. (12^{th}, 15^{th}, 17^{th})		
	Swell trem., Ch. trem.		

Couplers	**Accessories**
Swell to Great	Pistons release to Swell
Choir to Great	Pistons release to Great and pedal
Swell to Choir	Pistons release to choir
Great to Pedal	Bal. sw. ped. to Swell
Swell to Pedal	Bal. sw. ped. to Choir
Choir to Pedal	Bal. sw. ped. to full organ
Swell to Swell 16' (does not act on Great through "swell to great")	Great to Pedal reversible pedal
Swell to Sell 4' (does not act on Great through "swell to great")	
Choir to Great 16'	

[7] Lynnwood Farnam, "First Church in Boston, Built by Hutchings," Lynnwood Farnam Papers- Series 1: Organ Specifications c. 1900-1928, volume 6 (MSS20), Curtis Institute of Music Library, Philadelphia, PA.

South Congregational Church, in Boston[8]

1864 E. & G. G. Hook Organ (No longer extant)

This is the organ upon which Foote studied with B. J. Lang in the summer of 1874.

Great	**Swell**	**Choir Manual**	**Pedale**	**Mechanical Registers**
Grand Principal 16’	Bourdon Bass 16’	Aeolina 16’	Grand Bourdon 32’	Swell to Great
Montre 8’	Bourdon treble 16’	Principal 8’	Open Diapason 16’	Swell to Choir
Principal 8’	Open Diapason 8’	Dulciana 8’	Dulciana 16’	Choir to Great
Viola Da Gamba 8’	Salicional 8’	Violin 4’	Violincello 8’	Great to Pedale
Doppel Flöte 8’	Gedact Bass 8’	Hohl Pfeife 4’	Flute 4’	Swell to Pedale
Melodia 8’	Gedact treble 8’	Clarinet 8’		Choir to Pedale
Octave 4’	Dolce Bass 8’			Tremulant (swell)
Twelfth 2 2/3	Dolce treble 8’			Tremulant (choir)
Fifteenth 2’	Flute harmonique 4’			Bellows Signal
Mixture (2 ranks)	Octave 4’			Wind Indicator
Mixture (2 ranks)	Vox Angelica 4’			Pedale Check
Trumpet 8’	Piccolo 2’			Balanced swell pedal with double action.
	Mixture (3 ranks)			Swell combination pedal.
	Trumpet 16’			
	Trumpet 8’			
	Oboe 8’			
	Vox Humanna 8’			

[8] *Dwight’s Journal of Music: A Paper of Art and Literature, XXIV* (1864), ed. John S. Dwight (Boston), 348.

Boston Music Hall, Boston, Massachusetts[9]
E. F. Walcker and Company, Op. 200, 1863

Arthur Foote is known to have played in recital on this instrument. The organ now resides in Methuen Memorial Music Hall, Methuen, Massachusetts, and was redesigned by the Aeolian-Skinner Company in 1947. The following stop list shows the original specifications of the instrument.

Great (manual I)	**Swell (manual II)**	**Choir (Manual III)**	**Solo (Maual IV)**	**Pedal**
Principal 16’	Bourdon 16’	Gedekt 16’	Bourdon 16’	*Forte Division:*
Tibia Major 16’	Principal 8’	Principal Flöte 8’	Geigen Principal 8’	Principal Bass 32’
Viola Major 16’	Salicional 8’	Spitzflöte 8’	Aeoline 8’	Grand Bourdon (32’) V
Basson [*sic*] 16’	Dolce 8’	Bifra (8’ &4”) II	Conzert Flöte 8’	Bombardon 32’
Ophycleide 8’	Quintatoen 8’	Gedekt 8’	Corno-Bassetto 8’	Octav Bass 16’
Principal 8’	Gedekt 8’	Clarin Bass 8’	Vox Humana (8’) II	Sub Bass 16’
Flöte 8’	Trombone Bass 8’	Clarin Discant 4’	Gemshorn 4’	Trombone 16’
Gemshorm 8’	Trombone Discant 4’	Viola 8’	Piffaro (4’ & 2’) II	Contra-Violon 16’
Viola di Gamba 8’	Basson Bass 8’	Physharmonica 8’	Vox Angelica 4’	Octave Bass 8’
Gedakt 8’	Hautbois Discant 4’	Hohlpfeife 4’	Quint 2, 2/3’	Hohlflöte-Bass 8’
Trombone 8’	Principal Octave 4’	Principal Flute 4’	Piccolo 2’	Violoncell [*sic*] 8’
Trompete 4’	Rohrflöte 4’	Dolce 4’		Trompete 8’
Octave 4’	Traversflöte 4’	Flautino 2’		Corno-Basso 4’
Fugara 4’	Cornettino 4’	Super-Octav 1’		Octave 4’
Hohlflöte 4’	Quintflöte 5, 1/3’	Sesquialtera II		Cornettino 2’
Flute d’amour 4’	Nasard 2, 2/3’			*Piano Division:*
Clairon [*sic*] 4’	Octav 2’			Bourdon 16’
Waldflöte 2’	Mixture V			Viola 8’
Quinte 5, 1/3’				Flöte 8’
Tertz 3, 1/5’				Flöte 4’
Quint 2, 2/3’				Waldflöte 2’
Octave 2’				Basson 16’
Cornett (5, 1/3) V				
Mixture (2, 2/3) VI				
Scharff (1, 1/3) IV				

Accessories
4 Manual couplers
13 Combination peals (all double acting)
Zungenwerke: draws all the reed stops.
Fortissimo, First Manual: draws all the stops of the Great Manual except the reeds, and cornett and scharff.
Forte, First Manual: draws the 8’, 4’ and one 16’ stop in the Great Manual.
Piano, First Manual: draws the 8’ stops in the Great Manual.
Solo, Forth Manual: draws the Corno-Bassetto stop in the solo.
Volleswerk: draws the full organ, except the Vox Hymana and Physharmonica stops.

Manual to Pedal Couplers:
Copula, Fourth Manual to Pedal.
Copula, Third Manual to Pedal.
Copula, Second Manual to Pedal.
Copula, First Manual to Pedal.

Copula, First, Second, Third, Fourth Manuals to Pedal.
Copula zum forte Pedal: couples the Forte pedal division to the pedal, without which none of those stops will sound.
(no designation): draws the full Swell Organ.
Register crescendo.
Hydraulic Blower.

[9] Orpha Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1975), 201-203.

King's Chapel, Boston[10]
Hook & Hastings Organ (1884)

As a student, Foote would listen to B. J. Lang play at this chapel and he also occasionally substituted here.

Great	**Swell**	**Choir**	**Echo (added 1892)**
*Open Diapason 16'	Bourdon 16'	Lieblich Gedackt 16'	Concert Flute 8'
Open Diapason 8'	Open Diapason 8'	Geigen Principal 8'	Vox Celestes 8'
Doppel Flöte 8'	Salicional 8'	Dulciana 8'	Harmonia Aetheria V
Viola da Gamba 8'	Stopped Diapason 8'	*Stopped Diapason 8'	Cor Anglais 8'
*Stopped Diapason 8'	Flauto Traverso 4'	Flute d'Amour 4'	Vox Humana 8'
Octave 4'	Violina 4'	Violin 4'	
Flute Harmonique 4'	Dolce Cornet III	Clarinet 8'	
Twelfth 2 2/3'	Cornopean 8'		
Fifteenth 2'	Oboe 8'		
Mixture III			
Trumpet 8'			

Pedal	**Couplers**
Open Diapason 16'	Great to Pedal
Bourdon 16'	Swell to Great
Violincello 8'	Swell to Choir
Trombone 16'	Swell to Pedal
	Choir to Great
	Choir to Pedal
	Great Organ Separation ("to be operated by Pneumatic power and controlled by Thumb Knobs placed over the Great Organ Keyboard")

Bellows Signal Swell Tremolo, Adjustable Swell Pedal.

Combination pedals: Great Forte and Piano, Swell Forte and Piano, Great to Pedal Reversible.

"Pneumatic Motors to be applied to the Great Organ and all its couplings."
Action otherwise mechanical (tracker) with the exception of the Echo, which had tubular-pneumatic action.

Manual compass: CC-c4, 61 notes.

Pedal compass: CC-f1, 30 notes.

* Stops marked with an asterisk are specified in the contract as "pipes from the present organ." And were all from the 1756 Bridge organ. When the organ was moved to the First Baptist Church of Brockton in 1910 the action was electrified, but only minor tonal changes made. The Choir Stopped Diapason was replaced by a Melodia and the Pedal 16' Trombone replaced by a 12' Quinte.

[10] Barbara Owen, *The Organs and Music of King's Chapel Boston* (Boston, Mass: The Society of King's Chapel, 1993), 70-71.

Appendix B:

Specifications of Select Organs Which Are Associated with Historic Performances of Foote's Music

Temple Adath Israel, Boston, Massachusetts
Hutchings-Votey Organ Company, c. 1906[11]

The seventeenth public service of the American Guild of Organists was held at Temple Israel on March 2, 1910. Arthur Foote's "Music for the Synagogue" was used in the service and performed by the Temple's choir and organist. Foote was likely in attendance.[12]

Two Manuals, Compass from C to c 4, 61 notes. Compass of Pedals from C to f1, 30 notes.

Great Organ
Open Diapason 8'
Dulciana 8'
Viol di Gamba 8'
Gross Floete 8'
Gedackt 8'
Octave 4'
Trumpet 8'

Swell Organ
Gedackt Treble 16'
Gedackt Bass 8'
Open Diapason 8'
Viola 8'
Aeoline 8'
Vox Celestis 8'
Hohl Flute 8'
Flute Harmonique 8'
Violina 4'
Flautino 2'
Oboe 8'
Cornopean 8'
Vox Humana 8'
tremolo

Pedal Organ
Open Diapason 16'
Bourdon 16'
Gedackt 16'
Octave 8'
Flute 8'
Quint 10, 2/3

Couplers
Swell to Swell 16'
Swell to Swell 4'
Swell to Great*
Swell to Pedal*
Great to Pedal

Combinations
1, 2, 3, 0, Operating on the Great and Pedal
1, 2, 3, 4, 0, Operating on the Swell and Pedal
General Release
Pedal Release

Pedals, etc…
1, 2, 0 Duplicating Great piston combinations
1, 2, 0 Duplicating Swell piston combinations
Great to Pedal Reversible
Sforzando (Full Organ)
Balanced Swell Pedal
Combination Indicator
Electro-pneumatic Action
Detached console

*operating Sw. to Sw. Sub and Super octave couplers when drawn.

[11] Temple Israel Archives, Temple Israel, Boston, Massachusetts.
[12] American Guild of Organists clipping. Arthur Foote: Letters, music, scrapbooks. The Library of Congress, Music Division, Washington, D.C.

Festival Hall, St. Louis, Missouri (The 1904 Louisiana Purchase Exposition)
Los Angeles Organ Company, 1904[13]

Alexandre Guilmant played Foote's "Allegretto," Op. 29, No. 2 and "Festival March" Op. 29, No. 1 on this organ in his legendary series of forty recitals at the 1904 St. Louis Exposition.[14] The instrument was bought by the Wanamaker Department store in Philadelphia and formed the basis of what became the second largest instrument in the world. It remains in that location today.

Great
Unexpressive division:
Sub Principal 32'
Double Open Diapason 16'
Contra Gamba 16'
Sub Quint 10, 2/3
Grand Principal 8'
Open Diapason Major 8'
Open Diapason Minor 8'
Open Diapason 8'
Grand Flute 8'
Doppelfloete 8'
Gamba 8'
Octave Major 4'
Gambette 4'

Expressive Division (Swell Box 1):
Grobgedeckt 8'
Harmonic Flute 8'
Quint 5, 1/3'
Octave Minor 4'
Harmonic Flute 4'
Tierce 3, 1/5'
Octave Quint 2, 2/3'
Super Octave 2'
Grand Cornet IV
Grand Mixture VII
Double Trumpet 16'
Harmonic Trumpet 8'
Harmonic Clarion 4'

Choir
(Swell Box 1):
Double Dulciana 16'
Open Diapason 8'
Geigen Principal 8'
Salicional 8'
Keraulophone 8'
Dulciana 8'
Vox Angelica 8'
Voix Celestis 8'
Quintadena 8'
Stopped Diapason 8'
Concert Flute 8'
Flauto d'amour 4'
Salicet 4'
Piccolo 2'
Dulciana Cornet VI
Contra Saxophone 16'
Saxophone 8'
Corno Anglese 8'
Musette 4'
Carillon (tubular bells)

Pedal
Gravissima (resultant) 64'
Double Open Diapason 1 32'
Double Open Diapason 2 32'
Contra Bourdon 32'
Open Diapason 16'
Open Diapason 16'
Violone 16'
Gamba 16'
Dulciana (choir) 16'
Lieblich Gedeckt (Swell) 16'
Contra Flauto 16'
Bourdon 16'
Quintaten 16'
Quint 5, 1/3'
Octave 8'
Dolce 8'
Violoncello 8'
Bass Flute 8'
Weitgedeckt 8'
Super Octave 4'
Offenflote 4'
Compensating Mixture VI
Contra Bombarde 32'
Bombarde 16'
Contra Posaune 16'
Contra Fagotto (Swell) 16'
Euphonium (free reed) 16'
Tromba 8'
Fagotto 8'
Clarion 4'

Swell
First Division
(Swell Box 2):
Lieblich Gedeckt 16'
Horn Diapason 8'
Violin Diapason 8'
Grossflote 8'
Clarabella 8'
Doppel Rohrgedeckt 8'
Melodia 8'
Flute Harmonique 8'
Dolce 8'
Gedekt Quint 5, 1/3'
Octave 4'
Flute Harmonique 4'
Piccolo Harmonique 4'
Full Mixture VI
Contra Fagotto 16'
Contra Oboe 16'
Fagotto 16'
Orchestral Oboe 8'
Clarinet 8'
Corno di Bassetto 8'
Horn 8'
Octave Oboe 4'
Vox Humana 8'

Second Division
(Swell Box 3):
Contra Basso 16'
Violoncello 8'
Viola 8'
Violino 8'
Violino Celese 8'
Tiercena 8'
Quint Viol 5, 1/3'
Octave Viol 4'
Violette 4'
Corroborating Mixture V

Solo
(Swell Box 4):
Double Open Diapason
Flute a Pavillon 8'
Stentorphone 8'
Gross Gambe 8'
Grossfloete 8'
Doppel Offenfloete 8'
Orchestral Flute 8'
Harmonic Flute 4'
Octave 4'
Grand Cornet (4-6 ranks)
Bass Tromboe 16'
Bass Tuba 16'
Ophicleide 8'
Orchestral Trumpet 8'
Orchestral Clarinet 8'
Trombone 8'
Harmonic Clarion 4'
Drums

Echo
(Swell Box 5):
Still Gedeckt 16'
Echo Diapason 8'
Nachthorn 8'
Spitzflite 8'
Viola d'amour 8'
Harmonica 8'
Unda Maris 8'
Flauto d'amore 4'
Gemshorn 4'
Echo Trumpet 8'
Vox Humana 8'

Details
Compass of manuals: 61 notes
Compass of Pedals: 32 notes
Organ 70' wide, 30' deep, 50' high
36 couplers
46 pistons

Pipes
Great Organ- 2,135 Pipes
Swell Organ- 2, 867 Pipes
Choir Organ- 1,501 pipes
Solo Organ- 1, 367 Pipes
Echo Organ- 1,037 pipes
Pedal Organ0 1, 152 pipes
Total- 10,059 pipes

[13] F. R. Webber, "The St. Louis Exposition Organ," *The Tracker 3/3* (April, 1959), 7-8.
[14] "The Forty Programs Rendered by M. Alexandre Guilmant at Festival Hall, World's Fair, St. Louis. Together with Annotations by Mr. Ernest R. Kroeger," (The Organ Historical Society, 1985), 9 & 42.

Festival Hall, Chicago Illinois (The 1893 Columbian Exposition)[15]
Farrand & Votey, 1893

Several organists played Foote's works on this instrument during the exposition. R. Huntington Woodman played "Pastorale," Harrison M. Wild, Newton John Corey, and Clarence Eddy all played "Allegretto," Op. 29, No. 2 and Clarence Eddy played "Festival March."[16]

Great Organ
Double Open Diapason 16'
First Open Diapason 8'
Second Open Diapason 8'
Gemshorn 8'
Viola da Gamba 8'
Principal Flute 8'
Doppel-flöte 8'
Octave 4'
Hohl-flöte 4'
Octave Quinte 2, 2/3'
Super Octave 2'
Mixture III
Scharf III and IV
Trumpet 8'
Clarion 4'

Swell Organ
Bourdon Treble and Bass 16'
Open Diapason 8'
Violin Diapason 8'
Salicional 8'
Vox Celestis 8'
Stopped Diapason 8'
Quintadena 8'
Octave 4'
Salicet 4'
Flûte Harmonique 4'
Flageolet 2'
Cornet III, IV and V
Contra Fagotto 16'
Cornopean 8'
Oboe 8'
Vox Humana 8'

Choir Organ (enclosed)
Contra Gamba 16'
Geigen Principal 8'
Dolce 8'
Concert Flute 8'
Fugara 4'
Flûte d'Amour 4'
Piccolo Harmonique 2'
Cor Anglais 8'
Clarinet 8'

Solo Organ (enclosed)
Stentorphone 8'
Philomela 8'
Höhl Pfeife 4'
Tuba Major 16'
Tuba Mirabilis 8'
Tuba Clarion 4'

Echo Organ
Clarabella 8'
Dolcissima 8'
Dulcet 4'
Vox Humana 8'

Pedal
Double Open Diapason 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Quinte 10, 2/3'
Violoncello 8'
Flute 8'
Super Octave 4'
Trombone 16'
Trumpet 8'

Pedal Movements: Full Organ (also Crescendo); Pedal Organ Ventil; Great to Pedal reversible; Swell to Great reversible; Three Swell Pedals; Pedal to open all boxes; Pedal to close all boxes. Pedal for Solo off, Echo on; Swell to Great Super-octave, Choir to Great Sub-octave, and Solo Super-octave on itself, in addition to the usual couplers.

Combination Pistons: f, mf and piano on the Great; f, mf and piano on the Swell; f and p on the Choir; f and p on the solo.

Adjustable Pistons (Roosevelt System): Two affecting Great and Pedal; Three affecting Swell and Pedal; Two affecting Choir and Pedal; Two affecting Solo and Pedal.

[15] William Osborne, *Clarence Eddy (1851-1937): Dean of American Organists,* (Richmond, Virginia: Organ Historical Society, 2000), 265-266.
[16] William Osborne, *Clarence Eddy (1851-1937): Dean of American Organists,* (Richmond, Virginia: Organ Historical Society, 2000), 241, 242, 251, 256, 260.

Appendix C:

Arthur Foote's Documented Performances of Organ Works

Pieces are listed as they appeared in their original recital or vesper programs.

Sources:

BPL = *Arthur Foote: Scrapbook III*, Boston Public Library, shelf no. ML. 46.F65

LoC = *Arthur Foote: Letters, Music, Scrapbooks.* The Library of Congress, Music Division, Washington, D.C.

HUA = *Arthur Foote: Scrapbook, 1869-1876*. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.

Bach, Johann Sebastian:
Fantasia and Fugue in G minor (November 20, 1882. First Church, Boston. Recital. BPL)
Toccata and Fugue in D minor (December 16, 1887. First Church, Boston. Recital. BPL)

Baldwin, Ralph L.:
Adagio from "Sonata in C minor" (November 11, 1909. First Church, Boston. Vespers Service. LoC)

Beethoven, Ludwig Van:
Adelaide (Lawrence-Mudge Wedding, late 1874. HUA)
Funeral March (Funeral for Mrs. Margaret Tileston Edsail, November 21, 1912. LoC)

Chopin, Frederic:
Funeral March (Funeral for Mrs. Margaret Tileston Edsail, November 21, 1912. LoC)
Romance from "Piano Concerto in E-minor," Op. 11, orchestra part (March 13, 1875. South Congregational Church, Boston. HUA)

Dunham, Henry M.:
Sonata in D minor, Op. 22. (April 1, 1909. First Church, Boston. Vespers. LoC)

Faulkes, William:
Matins (March 24, 1910. First Church, Boston. Vespers Service. LoC)

Foote, Arthur:
Allegro from "Suite," Op. 54 (November 11, 1909. First Church, Boston. Vespers Service. LoC)
Improvisation (June 11, 1911. First Church, Boston. Vespers Service. LoC)
Night, a Meditation (June 11, 1911. First Church, Boston. Vespers Service; March 24, 1910. First Church, Boston. Vespers Service. LoC)

Nocturne, Op. 50, No. 6. (April 1, 1909. First Church, Boston. Vespers) (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)

Franck, Caesar:
Chorale in A minor (November 11, 1909. First Church, Boston. Vespers Service. LoC)

Guilmant, Alexandre:
Adagio from 5th Sonata (January 13, 1910. First Church, Boston. Vespers Service. LoC)
Berceuse (April 1, 1909. First Church, Boston. Vespers. LoC)
Cantabile from 7th Sonata (January 13, 1910. First Church, Boston. Vespers Service. LoC.
Lamentation (March 24, 1910. First Church, Boston. Vespers Service. LoC)
Sonata No. 1 in D Minor, Op. 42 (December 16, 1887. First Church, Boston. Recital. BPL)

Handel, Georg Friedrich:
Allegro from the "Second Concerto in B flat major" (December 16, 1887. First Church, Boston. Recital. BPL)
Allegro and Minuetto from the "Water Music" (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)
Concerto in F (November 20, 1882. First Church, Boston. Recital. BPL)

Kroeger, E. R.:
Canon in C major (March 24, 1910. First Church, Boston. Vespers Service. LoC)

Lemare, Edwin:
Solitude from the "Arcadian Idyll" (January 13, 1910. First Church, Boston. Vespers Service. LoC)

Malling, Otto:
Mary's Thanksgiving from "Die Heilige Jungfrau" (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)

Mendelssohn, Felix:
Organ Sonata No. 1 in F minor, Op. 65, No. 1 (November, 20 1882. Recital at First Church. BPL) (March 27, 1884. Cecilia Club Recital. BPL)
Piano Concerto in G Minor, Op. 25, orchestra part (South Congregational Church, Boston 1875. HUA)
Wedding March (Lawrence-Mudge Wedding, late 1874. HUA)

Merkel, Gustav:
Grand Sonata (duet with Henry M. Duhnam. April 20, 1880. Boston Music Hall. BPL)
Sonata in F minor, Op. 115 (November 20, 1882. First Church, Boston. Recital. BPL)

Parker, Horatio:
Concert Piece in B Major (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)
Risoluto, Op. 68, No. 5. (April 1, 1909. First Church, Boston. Vespers. LoC)

Ravanello, Oreste:
Preghiera (March 24, 1910. First Church, Boston. Vespers Service. LoC)

Rheinberger, Josef Gabriel:
Intermezzo in B Major (November 11, 1909. First Church, Boston. Vespers Service. LoC)
Introduction and Allegro (from the "Phantasie Suite") (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)
Praeludium (January 13, 1910. First Church, Boston. Vespers Service. LoC)

Salomé, Théodore-César:
Andantino in A (November 20, 1882. First Church, Boston. Recital. BPL)
Canon in C minor (December 16, 1887. First Church, Boston. Recital)
Cantilene in A minor (December 16, 1887. First Church, Boston. Recital)
March in E Flat (November 20, 1882. First Church, Boston. Recital. BPL)
March Gothique (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)

Smart, Henry Thomas:
Prelude in C (January 13, 1910. First Church, Boston. Vespers Service. LoC)

Stebbins, Charles Albert:
In Summer (a Sketch) (February 20, 1914. First Parish Church. Duo recital with Eugene Thayer. LoC)

Warren, S. P.:
Fugue in A-flat major (March 24, 1910. First Church, Boston. Vespers Service. LOC)

Appendix D:

Vespers Programs Preserved in Arthur Foote's Scrapbooks

Reproduced as they appear in their original forms. Presented in Chronological order.

Sacred Concert

First Presbyterian Church
Alameda, Cal.,

Frank S. Brush, D.D. Pastor

Sunday, October 3, 1909
7:30 P.M.

An Evening of Compositions by Arthur Foote

Selections:
1. Pastorale (Organ)
2. Christ, our Passover (Quartet)
3. O, Love that Will not let Me Go (Tenor)
4. Offertory – Toccata (Organ)
5. When Winds Are Raging (Contralto)
6. Does the Road Wind Uphill all the Way? (Quartet)
7. My God, I Thank Thee
8. All's Well (Bass)
9.Allegro, Opus. 45, No. 3 (Organ)

The Choir:
Mrs. A. E. Nash, Soprano
Miss Edith Stetson, Contralto
Mr. Stanleigh Ward MacLewee, Tenor
Mr. Clarence Whitney Castell, Baritone

Miss Elizabeth Westgate,
Organist and Musical Director

First Church in Boston

Corner of Berkeley and
Marlborough Streets

VESPER SERVICE
Thursday, November 11, 1909, 4:30 p.m.

The first half-hour of the service
will be devoted to Organ music.
Mr. Arthur Foote, Organist.

CHORAL in A minor- Franck

INTERMEZZO in B Major- Rheinberger

ALLEGRO (from Suite Op. 54)- Foote

ADAGIO (from Sonata in C minor)- Ralph L. Baldwin

ORGAN PRELUDE.

ANTHEM “The Lord is my Shepherd” Psalm 23- Waring

First Church in Boston
Corner of Berkeley and
Marlborough Streets

Vesper Service
Thursday, April 1, 1909, 4:30 p.m.

The first half-hour of the service
will be devoted to Organ music.
Mr. Arthur Foote, Organist.

SONATA in D minor (Op. 22) — Henry M. Dunham

BERCEUSE — Guilmant

RISOLUTO (Op. 68, No. 5) — Horatio Parker

NOCTURNE (Op. 50, No. 6) — Foote

ORGAN PRELUDE

ANTHEM "Master, what shall I do?" — Bowen

Master, what shall I do to inherit eternal life? Thou shalt love the Lord thy God with all thy heart, with all thy soul, with all they strength, with all thy mind; and thy neighbor as thyself. This do, and thou shalt live.

SCRIPTURE LESSON

PRAYER

SONG "Clear and Cool" — Henschel

(The words are on the back of this slip)

ADDRESS

CONGREGATIONAL HYMN

BENEDICTION & "NUNC DIMITTIS"

First Church in Boston
Corner of Berkeley and
Marlborough Streets

Vesper Service

Thursday, March 24, 1910, 4:30 p.m.

The first half-hour of the service
will be devoted to Organ music.
Mr. Arthur Foote, Organist.

CANON in C major	E. R. Kroeger
FUGUE in A-flat major	S. P. Warren
PREGHIERA	Ravanello
LAMENTATION	Guilmant
MATINS	Faulkes
NIGHT	Foote
SELECTIONS from the Cantata "From Olivet to Calvary"	J. H. Maunder

The words are on pages 2 and 3 of this slip

SCRIPTURE LESSON

PRAYER

CONGREGATIONAL HYMN

COMMUNION SERVICE

BENEDICTION & "NUNC DIMITTIS"

A most cordial invitation is extended to every one to stay for the Communion Service, even though they may not care to take active part in it. If however there are any who cannot accept this invitation, it is suggested that they may leave during the singing of the Congregational Hymn.

This will be the last Vesper Service of the season.

First Church in Boston
Corner of Berkeley and
Marlborough Streets

VESPER SERVICE
Thursday, January 13, 1910, 4:30 p.m.

The first half hour of the service
Will be devoted to Organ music.
Mr. Arthur Foote, Organist.

Prelude in C- Smart
Solitude from the Arcadian Idyll- Lemare
Praeludium- Rheinberger
Cantabile from 7th Sonata- Guilmant
Adagio from 5th Sonata- Guilmant

ANTHEM "Turn thy Face from my Sins" – Sullivan
Scripture Lesson
Prayer
Choir Hymn – number 109
Address
Congregational Hymn
Benediction & "Nunc Dimittis"

On account of the sudden illness of Mr. Foote, the music today will be in charge of Mr. George A Burdett.

First Church in Boston

Corner of Berkeley and
Marlborough Streets

VESPER SERVICE

Thursday, November 10, 1910, 4:30 p.m.

The first half-hour of the service
Will be devoted to Organ music
Mr. John P. Marshall, Organist

ALLEGRO from Sonata in A-flat major (Op. 65)- Rheinberger

CANTILENA in G Major- Foote

IN SUMMER -Stebbins

ALLEGRO & TWO MINUETS- Handel
(from the "Water Music")

FUGUE on the name B-A-C-H -Schumann

ANTHEM "Almighty and Merciful God"- Marchant

Scripture Lesson
Prayer
Choir Hymn "Thou art the Rest"
Address
Congregational Hymn
Benediction & "Nunc Dimittis"

Mr. Arthur Foote has charge of the music today.

First Unitarian Church
San Francisco, California
Rev. Bradford Leavit Minister

Sunday, June Eleventh, 1911

Mr. Arthur Foote, Organist First Unitarian Church,
Boston, will preside at the organ and conduct a
Musical service of his own compositions

Order of Service
Organ Voluntary, “Night, a Meditation”
Responses, Minister and Choir
Hymn Number Two
Responsive Reading
Anthem, “Awake thou that Sleepest”
Scripture Reading
Quartet, “Beloved Let Us Love One Another”
Prayer
Hymn
Offertory and Notices
Trio, “Thy Way not Mine”
Alto, Tenor and Bass
Sermon
Hymn
Benediction
Organ Postlude, “Improvisation”

First Unitarian Church
San Francisco, California
Rev. Bradford Leavit
Minister

Sunday, June Eleventh, 1911

Mr. Arthur Foote, Organist First Unitarian Church, Boston, will preside at the organ and conduct a musical service of his own compositions

Order of Service
Organ Voluntary, “Night, a Meditation”
Responses, Minister and Choir
Hymn Number Two
Responsive Reading
Anthem, “Awake thou that Sleepest”
Scripture Reading
Quartet, “Beloved Let Us Love One Another”
Prayer
Hymn
Offertory and Notices
Trio, “They Way not Mine”
Alto, Tenor and Bass
Sermon
Hymn
Benediction
Organ Postlude, “Improvisation”

Appendix E:

Articles about Arthur Foote and his Organ Works

"Organ Works of Arthur Foote: Compositions of American Writer Analyzed and Appraised"
By Harold Vincent Milligan
The Diapason, (April 1, 1919), 3.

The name of Arthur Foote has been so firmly established for so many years as to have become one of the fixed stars of our musical firmament, and to stand along with those of Edward MacDowell, George W. Chadwick, and Horatio Parker as representative of the best and most enduring achievements of American composers. The catalogue of his works indicates that he has sought many and diverse means of expression and has written in many forms—for orchestra, string quartet, for piano alone and in combination with other instruments, and for voices.

Mr. Foote is an organist and has a goodly number of organ compositions to his credit and in no style of writing is he more successful than in his work for this instrument, although his fame rests largely upon his achievements in other lines and organists seem to have been slow to recognize and appreciate the value of these pieces. An observation of church and recital programs for a number of years past has not disclosed his name among the most frequently played composers, and when his name has appeared it has usually been in connection with some of his earlier pieces which are not the equal, either in content or in workmanship of the later works. The comparatively slow progress toward recognition and acceptance of this music doubtless is due to the exalted mood in which it is conceived, a quality, which, while it may not make for immediate popularity, is certainly bound to provide an element of permanency which less worthy but more obvious music lacks. In view of this condition it may, perhaps, not be amiss to call the attention of organists to some of these lesser-known pieces.

The organ compositions of Arthur Foote are listed under six opus numbers, and embrace nineteen pieces including a four movement suite. The first opus, a set of three pieces, was published twenty-five years ago, and the latest (but we hope not the last) opus, a group of seven pieces, was published six years ago. The true test of a composer's sincerity and integrity may be looked for in the growth and development of his powers of expression and in the broadening and deepening of his inspiration and, judged by this standard, Arthur Foote must be awarded one of the very first places among contemporary organ composers, in this or any other country. His output is not large, for much creative energy has been spent in other directions, but the quality of some of the music, particularly among the last three opus numbers, is so high as to place him indubitably among the elect. After all, the final judgment of a man's work is based upon its quality, and not upon its quantity. With such a message and with such powers of expression, however, it is sincerely to be hoped that Mr. Foote will again feel the urge toward this instrument, for which the nobility and exaltation of his inspiration peculiarity fit him, and that we, as organists, may look forward to still further products of his unique genius.

The first group of organ pieces, opus 29, consists of a "Festival March," an "Allegretto" and a "Pastorale," all of which have achieved considerable popularity and require little analysis at this time. They are splendid examples of homophonic music for the organ, and as such are eminently useful and valuable as service pieces. They also possess the valuable quality of not depending for their effects as so much of the better-class contemporary music does, upon the characteristics of the ultra-modern organ; they can be played just as beautifully upon a two-manual tracker instrument as they can upon a four-manual electro-pneumatic, and hence are welcomed and appreciated by those organists who are ambitious for good music, but whose repertoire is limited by the short-comings of the organ upon which they play. The same remark applies very closely to all of Mr. Foote's organ compositions, and is the result of the solid sincerity of his creative impulse. The second movement, "piu allegro," of the "Allegretto," is especially characteristic of the composer.

Nine years elapsed before another group of organ pieces appeared, and these, being comparatively short, were published in book form under the title "Six Pieces for the Organ." One of them, "Nocturne," has since that time been published separately. These six pieces, like their predecessors, appeal rather by reason of their innate beauty than by the showiness of exterior. You will search a long time before you will find a lovelier bit of writing than "Offertory," or a finer piece of church music, (short though it is) than "Pater Noster." The latter composition has been a favorite of mine for many years, it exhibits its composer's fondness for the old church modes, a fondness which he brings into fine flower in some of the later pieces. The other pieces in this small volume are "Meditation," "Intermezzo," "Prelude" and "Nocturne," and they are preeminently suited to the church service.

The "Suite in D" followed the "Six Pieces" closely, being opus 34, published two years later in 1904. It is in four movements, the third of which, "Improvisation," was selected by the French organist, Joseph Bonnet, for inclusion in his "Historical Organ Recital" programs as representative of America. The composition is, indeed, worthy of such an honor, and it is to be hoped that it will in time be published separately, as it is an ideal service prelude, as well as a most interesting recital number. In it Mr. Foote has again turned to the old church modes, not following their severe outlines closely, but drawing upon the, occasionally for inspiration and refreshing variety. The "suite" begins with an introduction in the true eighteenth century manner, suggestive of those full-sounding "tutti" passages which ushered in the symphonies and concerti grossi of that day. The first movement, following the "maestoso" introduction, is an "allegro energico" and is laid out and executed along broad lines. The second movement is a "quasi minuetto" with a fascinating rhythmic piquancy produced by the intrusion now and then of a two-four measure into the smoothly flowing three-four of the minuet. The last movement is a brilliant "allegro comodo."

The next opus for the organ is a single piece, "Night, a meditation." It is dedicated to Katherine Goodson, the pianist, and the composer informs me it was originally written for the piano and afterward transcribed by himself for the organ. It seems to be

idiomatically organ music; we have never heard Miss Goodson play it, but we venture the opinion that it will never sound as well on the piano as on the instrument of its adoption, the organ. Its shifting chromatic harmonies (I am tempted to call them "Tristanesque," but everything of this character is called "Tristanesque") seem to require the sustained tone of the organ. On the other hand, the music achieves a swift climax of intensity which requires a deft manipulation of the mechanics of the less flexible organ in order to bring out the true values. This composition, which others we shall mention later, seems to contain orchestral material of a high order. The mystic shadows of night have been a fruitful source of inspiration to many composers, but we do not know of any who have interpreted the mood in music more unerringly than the writer of this exquisite morceau.

We now come to what is, up to the present date, Mr. Foote's last word in organ music, Op. 71, seven pieces, all published separately. The first one is "Cantilena in G," a melody of such pure and celestial beauty as to remind one at once of Wesley's remark about the E major Prelude and Fugue from "The Well Tempered Clavichord" – that it represents the saints walking about in Paradise. Truly Bachian in its lofty serenity, in its ethereal purity, it breathes the perfume of another world than this, and cannot be accounted for on any other theory than sheer inspiration. Standing aloof from the clangor and striving of the generation in which he lives, the composer of "Cantilena" is naught but a genius. We cannot help but feel that this piece is wasted on the organ world of the present day and that is waits for the magic of a Kreisler or Heifitz to draw the full sweetness of its haunting loveliness.

The second number of this opus is a "Solemn March" a favorite, so I am told, of its composer. It is one of the best of all "Solemn Marches" (ne exceptions whatever.) In the "trio" Mr. Foote revels in ecclesiastical harmonies to his heart's content and the effect is unalloyed delight. No. 3 is "Sortie in C," a little more conventional than the foregoing, but a fine upstanding piece of a postlude character, with a highly satisfying descending scale in the pedals and a vigorous fugal exposition. "Canzonetta" reminds one of somewhat of the "Allegretto" in Op. 29, but moves with greater freedom and variety: it has a typically Footian middle section. The "Tempo di Minuetto" and "Toccata," one of the best efforts in this form we know.

With "Communion" we come to the end of the catalogue. Like the "Cantilena," this composition dwells in he rarefied atmosphere where only the outpourings of pure genius can move and have their being; it speaks, not with sounding brass and tinkling cymbals, but in the still small voice that lies very close to the holy silence in which dwells the Deity. It possesses that religious quality of rapt contemplation which is to be observed in the paintings of Raphael. It is not music for the heedless multitude; we never expect to hear wither "Communion" or "Cantilena" in a moving picture theatre (with all due respect to the "movies.") It exhibits spirit remotely aloof from present day America; it might have been conceived in some old world cathedral. It suggests the slow movement of a string quartet; how the Flonzaleys would play it "con amore!"

We hear a great deal these days about the "American composer," but in our restless seeking after him we are quite likely to pass him by in the crowd, unless he wears

yellow clothes and is blowing a horn. We are a little too easily attracted by bright-colored show-cases and too much of our music has an unpleasant plate-glass quality. Let us turn aside once in a while from the tumult and the shouting and contemplate the enduring qualities of sincerity and dignity. Let us not lease it to future generations to estimate fully the worth of such a composer as Arthur Foote.

Appendix F:

Articles by Arthur Foote on the Topic of Organ and Church Music

"The Organ" from Theory of Music
By Arthur Foote
(London: Irving Squire, 1908), 295-298.

The organ has been called the king of instruments, and it justly deserves this title. Large and majestic in form, complicated in construction, its very presence inspires awe. The peculiar pitch and quality of its tones thrill you through and through, and its voice predominates over that of all other instruments, and in its full strength it overtones even the largest full orchestra. Its tones are clear, and it produces a fullness of chords and purity of harmony such as no other instrument is capable of. The full organ is overpowering in its grandeur, and gives a totally different effect from the full orchestra, which is richer in tone-color but which lacks the vastness of tone expressed by the organ.

The organ is a glorious instrument when it responds to music that is composed for it, but it is a big mistake to expect from it the human quality of tone that can be expressed on a violin, piano or flute. The stop called the orchestral flute is a perfect imitation of the tone of a flute, but this stop is utterly incapable of giving the effect of a flute solo when played by human lips and directed by the intelligent touch of the fingers; the same is true of all the other orchestral stops. The beautiful oboe solo in Bach's Christmas Oratorio, intended to be played on the instrument itself becomes cold and powerless when produced on the organ. Neither can the peculiar quality of the tone of stringed instruments be produced with success upon the organ. An imitation is of course there, but it must be looked upon as resembling a stringed tone, not a substitute for it. The tremolo of the bow can be quite satisfactorily imitated on the piano, but becomes quite ineffective when attempted on the organ. The organ must not be made an imitative instrument, it must maintain the dignity of its own character and must be treated as an individual instrument.

The concert-room organ differs from the church organ in being made with more orchestral stops; its solo stops are made to imitate flute, clarinet and other favorite solo instruments. And because of this construction many concert players choose for their recitals such compositions as were originally intended for an orchestra, claiming that the organ can produce these symphonies, overtures and dance music just as effectively as the instrument for which they were intended. But this is a mistake, for we know that the organ production, while clear and pure in tone and correct, lacks shading and expression such as only instruments under the immediate control of the player can give. Fugues, sonatas and oratorio music belong to the stately organ.

An organ can, however, be used to very good advantage, in connection with an orchestra, by being treated as a separate instrument and having music especially designed for it, or by being used as an accompaniment to swell the volume of tone or to fill in the weaker parts. The overture to St. Paul may be cited as an illustration: here the organ plays

the opening choral and is then silent, the orchestra taking up the theme, and later it bursts in as the full orchestra reaches a fortissimo with wonderful effect. While the modern organ offers the greatest opportunity for ennobling artistic effects its use is often perverted to express a sentimental struggling for effect. The modern organ with its increase of facility in the mechanism makes it possible to produce really ravishing effects without a great amount of skill. And this is to be deplored, since it has given rise to much dilettantism in organ playing. A player draws out a solo stop that he fancies, then on a second manual he draws accompanying stops and proceeds to run his fingers over the first keyboard without any attempt at phrasing, rhythm, or musical form, and by way of accompaniment adds a few chords on the second manual and an occasional harmonious note on the pedal. The effect pleases an unthinking listener, but it should not be called music, and such a performance is to be condemned. Or he accompanies his solo stop by a bass formed from the repetition of the same chord, six, eight, or twelve times to each measure. There is no meaning in a bass of this kind and its effect is amateurish in the extreme. But the true art of solo playing is by no means easy, and, like everything else that is worthwhile, it requires skill and effort and thought.

The kind of music that is best suited to the organ is that of the old composers. Each manual has planned for it its own distinctive part to play; the pedals do not merely fill in, supplying either an occasional deep tone or a regular droning bass, but every note arranged for them is a part of the harmonic whole and as necessary as the solo manual to an organic whole. The result is that the intellectual faculties are called upon in composer, organist and listener. It affords artistic enjoyment to all concerned; it is not a combination of sounds which affords childish delight to the unthinking and irritation to the scholar. The organ is so majestic, so dignified, that unless it is handled with the intelligence and respect due to its construction and power it offends the critic; it is not an instrument to be trifled with.

One of the frequent faults with organists is to hold the notes beyond their time value while a change of stops is being made. By doing this the player spoils the rhythm, and rhythm in organ music must be maintained. The rhythm of all music is its soul, its character, and without it music becomes monotonous and meaningless. The rhythm in a piano is maintained by the accent, but the organ is incapable of accent, and everything depends upon the time rhythm, the correct phrasing of the notes. The pianist has both the accent and the phrasing to help him express the movement, while the organist must depend for his rhythm entirely on his phrasing. By allowing the phrases to overlap the organist soon loses his own sense of rhythm and spoils his effects. One who catches the rhythm in piano or violin music is quick to catch it and to look for it in the organ. Rhythm is a quality some players lack entirely, they seem born without this sense, and the appreciation of it should be one of the first requirements of pupils.

No absolute rule can be laid down for the combination of stops. Every organist studies the composition before him to get its meaning, then attempts by mixtures of stops to produce the tones best suited to his thoughts. The quality of the tones produced on an organ depends greatly on the ear of the organist, his knowledge of the instrument, and the acoustic properties of the hall in which he is playing. Organists are delighted whenever

they can obtain a good combination of stops, and are studying to this end continually. A musician sometimes tries for a long time before he discovers "just the right stops" to describe his idea of a certain tone-color or melody.

Good organ music can be best studied and appreciated by observing the music of eminent organists. Almost every city of any size has now some very good organs in her churches, and a great deal can be learned by going to hear some good musician play upon them. Because of its structure, which enables it to produce such a great variety of tones and of pitch, the organ is capable of arousing the emotions to their fullest power; but a trained listener will look for more than vastness of tone and emotional harmonies, he will look for some definite musical form, something that stimulates his intellect while it pleases his fancy.

“The Guild Examinations and Their Importance to the Practical Organist”
by Arthur Foote
The New Music Review 14/159 (February, 1915), 101-104.

Many expectations entertained at the time of the founding of he A. G. O. have been realized. The sentiment of good-fellowship that has grown up is unmistakable—it was only necessary to come together for us to obtain a realizing sense that others, earnest and efficient as we our selves, were laboring in the same spirit. The influence that we have come to exert upon the clergy, church authorities and others in the furtherance of our ideals has already become appreciable, even if less than there is reason to believe will be the case in the future.

As regards church music (i.e., services, anthems, etc.), our model programmes, through performances and the printed medium, have had excellent effect, without doubt raising the standard throughout the country; the improvement is evident to one looking back over twenty years. There have been many programmes of high character among the great number given at recitals, programmes of real and fine organ music, of both the dignified and the lighter sort; but there is still missionary work for the Guild, for we find too much that is superficial (shall we say simply amusing?), and an unfortunate number of arrangements of pleasing piano pieces, in place of music better fitted for the king of instruments. One need not be narrow or ultra-conservative to regret this—an organ programme can be varied and interesting without becoming forbidding or austere. Our examinations prescribe as test pieces only the best of our literature, thereby exerting a wholesome influence. Why could not the A. G. O. perform yet another service to the cause we have at heart by publishing lists of organ compositions, both of those suitable for recitals and of such as are fitted for church use? In speaking of the programmes just referred to, it is worthwhile to say that in the N. E. Chapter it is frequently the case that such are submitted beforehand to our executive committee; very likely this is so else where also.

The question before us at this moment is that of our examinations. It will be granted by any one who looks over the list of holders of our degrees that a very creditable showing is made for the Guild, bearing witness to the judgment and ability of those who chose to offer themselves as candidates, while we must be grateful to such colleagues and to those who were founders or had already possessed other degrees for showing the way to others who will follow in their path. What we wish and must work for is that there shall be many more to pursue this road of righteousness.

The surest way of exerting a beneficial influence on music in the church is for our members to be well equipped in technical ways and to have proper ideals and standards. We are not happy inheritors of old and good traditions, but must do much constructive work. For matters here are different from what we find, e.g., in England, France or Germany. It must be confessed that, as in general education, so we are in our average musical training behind these countries. In our examinations we may well remember this, both as regards our desire to raise standards and our estimate of what we should" require of candidates.

To be sure, examinations cannot prove everything; they do not promise that the holder of a degree is going to be a successful church organist, for much more than technical skill is requisite for that, but they can reasonably certify that one who passes the examipation is able to hold his own in organ playing and in musical knowledge. Let us also not forget that such a searching examination as may be ideally desirable is nearly impossible of accomplishment; for, even as it is now, ours take all the time that can apparently be asked, most candidates being able to finish their papers only by the greatest exertion. We shall later see what sort of questions give the most trouble.

In this country it is the exception for an organist to devote his whole career to the organ and to church work, for with many of us they are even matters of secondary importance, most of our days being given to earning our living as teachers, the church being regarded as an honorable and interesting side of our labors. If this be the case with such as have adequately prepared themselves, still more is it true with those who with imperfect training do their best to play the organ and to help in the church.

The great number of these last, however, dilutes the average efficiency of the American organist to an unfortunate degree; so that we have the problem of our practical organist presented in a way that is not simple or obvious. How can our examinations help this matter? How can we get a proper number of candidates?

Let us look at our history. We know how the A. G. O. was founded by a number of persons, at the time representative organists, as to whose standing and qualifications there was no reasonable question. A good nucleus was formed. Since then many members have been added through examinations. The crucial test of the organization came with the formation of the N. E. Chapter, when a radical departure was made, we being faced by the problem as to how to make the Chapter strong enough numerically, while still keeping to some standard. It being out of the question to immediately expect a large number of candidates for degrees, the plan, as you know, was adopted of electing as simple "members" of the A.G.O. a class of persons who had not taken examinations, but who, it was hoped, would little by little increase the number of Associates and Fellows. Our procedure, though open to criticism, was accepted and followed by the parent body, and thereby justified. Because of it we are, however, to-day faced by the fact that a large preponderance of Colleagues of the A. G. O. have not as yet offered evidence of their qualifications through examination, and, to make the Guild the power and influence that it ought to be, we must in every way see to it that the number of our candidates is increased.

The mere work of preparation for the examinations makes every candidate, successful or not, better equipped for service in the church; moreover, how can we expect the clergy, church committees and others to value our degrees unless we ourselves think enough of them to consider them well worth working for, either as candidates ourselves or as teachers who encourage and drive their pupils to become candidates?

It cannot be doubted that for the "practical organist" it will be of the greatest advantage to prepare himself for our examinations; it will be for his own good to have this incentive for thorough work in organ playing and on the sadly neglected theoretical side, while the holding of a degree must give him additional reputation, testifying that he is a well-equipped church musician.

An excuse given for not trying for a degree (besides the always present one of insufficient leisure) is that the requirements are too exacting and not of a practical nature. May we not ask ourselves whether our examinations are adequate, whether they are fair, and whether they ask the right things, not forgetting (as my instructions read) that we are dealing with the practical organist, and mean to incite him to higher deeds?

Restricting ourselves to the Associateship, we may divide our points of inquiry into four parts— solo playing, service playing, theoretical knowledge and general information.

Examiners will, I think, agree that candidates are more generally successful in the solo pieces than in the rest of the examination, being in fact less so as to this latter in proportion to the amount of theoretical knowledge required. In this particular test of playing, the music, being of the approximate difficulty of a Rheinberger or Mendelssohn sonata, has only made such fair demands as to exclude the really inefficient. While registration should count to a certain extent, most emphasis should be laid on phrasing and rhythm. Especially should such unrhythmical playing as results in e.g., extending a measure of four beats by another half beat be punished severely. The proportion of marks given out of a possible 100 is naturally reasonably large, inasmuch as voluntary playing is such an important feature in the service. A suggestion may be made that an alternate piece by one of our own composers should be included, as a legitimate way of officially recognizing and calling attention to the work done among us in composition, which is growing in importance.

To take the other questions as they come in order, that for sight reading is a necessary one, but it does not seem to me should be made of extreme importance in the marking, i.e., a moderate degree of efficiency should be enough, and the test should not be severe. Real incapacity should be punished, but those of us to whom sight-reading is second nature easily forget that some very good players and musicians are inexpert in this. Of even more consequence than the reading of organ music with three staves is that of the organ part of an anthem (as a thing more often demanded in practice), while the reading of a vocal score with four staves also seems important, in that an organist in rehearsing so often has to pick out separate voices for criticism. We may, however, remember that he is, in real church work, able to prepare himself beforehand, and consider this in the marking.

With transposition we come to a matter about which there may fairly be different opinions. It is something that generally proves very difficult for our friend the practical organist, and discouraging to candidates. Some very ordinary musicians have the knack of plausible transposition, while others, who are first-rate organists and excellent

choirmasters, may be able to do comparatively little in this way. It would be a very good thing if organists were generally trained in this (as in sight reading), but we know that such is not the case. And is it absolutely fair to demand it in our service playing? If a singer, for instance, cannot perform the music as it is written, has he the right to demand that the organist shall atone for that lack of ability by a transposition of the piece? Transposition is convenient; success in it should help the candidate, but I would not have lack of success count too heavily against the one who failed.

As to harmonizing a given melody at sight, I cannot like it as a question for an examination. The practical organist whom we are considering is never confronted with this to do, a thing as difficult for such as are without the knack (or harmonic feeling) as it is easy for those of us who have that natural ability.

On the other hand, peculiar stress should be laid upon the next question which we find on the examination papers, that of the accompaniment of a singer (or of a song with an imaginary singer). It is needless to say that an organist unable to do such an accompaniment fairly well is a doubtful quantity, so far as concerns the church service. I should not only have this question count considerably in the marking, but suggest adding to it the accompaniment of an anthem (which could be prepared beforehand by the candidate, this being in no sense a test of sight reading). For this purpose one like Parker's "The Lord is my light" would be best, as allowing both quartet and chorus accompanying. Another desirable addition would be the playing of a congregational hymn tune, in which rhythm and clear-cut phrasing should be considered. For voluntary playing and accompanying are the two most important things in church, and it is absolutely necessary that they shall be adequately done.

This is not true, for instance, of our next question, the playing from a figured bass, and it may be said that nowadays an organist is not required to do this thing in his practical work. No one pretends that figured bass is more than a symbol, a sort of short hand, nor that it possesses a wonderful property whereby musicians are made or musical feeling cultivated; nevertheless, it does make a good test of the candidate's knowledge of chords and their inter-relations, and a fair degree of proficiency is easily attained, while no especial talent is called for, it being different in that respect from transposition, modulation and improvising. It is inexcusable in a candidate not to take the trouble to master a thing so comparatively simple, and failure should be punished.

Really musical modulation, on the other hand, and still more improvisation, is to some degree a matter of talent. We must all of us have known excellent organists who did not shine in these ways. So that it does not seem as if very serious demands should be made, but that the question should be (as it is) restricted to obvious and simple modulations, such as by application can be learned by an average musician. Could not this question be also included in the paper work, as thus giving a fairer chance to such as may in practice rely on writing out their modulations and memorizing them? Part of the marks to be given for modulation improvised at the organ and part on those written out.

Coming to the paper work, there seems to me to be a wide difference in the relative importance of the various questions.

One of them as to which the demands should be exacting is the very practical one of transcribing a piano passage for the organ, a problem that is constantly put before the practical organist. This transcription need not be finely felt in an artistic way, but ought to meet the requirements of an organ style, being playable and reasonably effective; it should count seriously in the marking, candidates also being beforehand made aware of the importance of the matter.

The answers to the question of adding other parts to a figured bass must be really good, or otherwise punished by a very low mark, this question being a perfectly fair test of knowledge of chords and progressions, incompetence merely signifying previous laziness.

It seems, on the other hand, as if the question of adding other parts to an un-figured bass might be handled leniently, for those of us who have harmony pupils must have often seen that this presents difficulties that to many are very great; indeed, some times never quite overcome. Again an instance of those who have natural talent finding it hard to comprehend lack of ability.

Is this last question of great importance? The same may be asked as to the "writing of a 16-measure sentence, with certain prescribed modulations and cadences." I cannot help feeling that questions pre supposing natural ability (or knack), and not relating to matters with which the organist is practically concerned, should count for comparatively little in marking for the examination in the lesser degree.

The counterpoint question should not be made of much difficulty; it is not easy to say how far marks should be assigned in proportion to the observance of the arbitrary rules, as the object must be rather to ascertain understanding of the subject, and a fairly musical and flowing counterpoint would show as to that.

It is to be presumed that the questions as to general information always cover the important matter of stops; not as to whether certain pipes have a particular kind of shape at their opening, but with regard to qualities of tone, the proper use of 8-, 4-, 16-foot stops, etc., by groups and in combination; how to build up from pp. to full organ by gradually adding stops; how to treat fugal playing in this respect; what sort of stops to use in accompaniment, etc. These are obviously more necessary things to inquire about from our practical friend than the harmonizing of a melody at sight. In fact, this question about general information can be made one of the most important ones, though the hardest of all to put fairly for an examination paper.

As to the notice that candidates must be prepared to use the alto and tenor C clefs, it is not necessary to go into this subject further than to say that I have grave doubts as to the desirability of this requirement, while feeling that such a demand should be made of Fellowship candidates.

To summarize the whole matter, there are questions that appear to be of great consequence, and that should count strongly in marking a candidate:

1st. The solo playing, of much importance in actual church work; as a matter of fact, generally well prepared by the candidate.
2d. The accompaniment of a solo piece, anthem and congregational tune.
3d. Playing from figured bass, as a thing that can be mastered by faithful work, and as showing ability to think musically; of still more consequence being the writing from figured bass, failure in this last disclosing real ignorance.
4th. The writing of an organ arrangement of a pianoforte passage, an extremely good and fair test.
On the other hand, laying somewhat less stress on:

1st. Sight-reading of organ music written on three staves, and of vocal music with four staves, desirable though these things are, and making of still less importance—
2d. Transposition and modulation.
3d. Harmonizing a melody at sight.
4th. Writing the other parts to an un-figured bass, and writing a musical sentence of 16 measures.
5th. General information, except as touching questions of a practical bearing; and
6th. Counterpoint, and the C clefs.

There is no doubt that the number of candidates is disappointingly small; may we not somewhat look at the matter from the point of view of the person who would like to take the examination, and to whom (perhaps wrongly) it appears that questions are asked for which he cannot really prepare him self by working; who, in a word, is our "practical organist," without talent for certain things which he finds demanded? We know that it is in the paper work, and in such matters as lie outside of real work in the church, that candidates mostly fail; we also rightly wish to raise our standard, in this direction as indeed in all ways. Our problem is how to do that and at the same time get a fairly large number of candidates. The solution is not easy, and must not be obtained by really lowering the standard. My point is that we might do something in that direction by laying more stress upon the practical side and less upon certain desirable but not so necessary things, gradually increasing our demands as might be found practicable. All of which is submitted in the earnest desire that the usefulness and glory of the A. G. O. shall grow, as well as its power for good in the church.

"My Best Organ Compositions vs. My Best Sellers: A Symposium"
American Organist 2/11*,* (November, 1919), 460.
(Unidentified author with quotes from Arthur Foote.)

ARTHUR FOOTE

Mr. Foote, one of the immortals in American music, a man beloved by all who know him, and one of whom such things may safely find their way to print, was born in Salem, Mass., March 5, 1853. He graduated from Harvard in 1874, and studied music with S. A. Emery, John K. Paine, and B. J. Lang. Mr. Foote gave up church work in 1910, after 32 years' service with the First Unitarian Church of Boston. His complete organ works are:

Allegretto	Nocturne
Cantilena	Pastorale
Canzonetta	Six Short Pieces (Op. 50)
Communion	Solemn March
Festival March	Sortie
Tempo di Menuetto	Suite in D
Night	Toccata

Of this composition Mr. Foote writes, in compliance with our request:

"I think the best of-

"1. The Suite in D, because, as being a large work, structure (architecture) counts in values, and the ideas in it are bigger than in the smaller pieces (as a rule).
"2. The Solemn March, although it is a short piece, for a similar reason.
"3. Cantilena. Because, in spite of evident familiarity with Bach in the part of its writer, I like its feeling and treatment.

"The most successful (commercially) have been the Suite (considering that it is a large work), the Festival March, and the Nocturne. The Festival March has an advantage in being playable on a small organ, of whatever sort, and is quite obvious in its appeal; while the Nocturne, to my surprise, was picked out from the little work of six pieces, probably because it may be claimed to have an attractive melody, and is also rather good fun to play, while giving a good chance in registration."

"Comments and Reflections" by Arthur Foote
American Organist 4/10 (Oct 1921) 239-240.

In response to the Editor's request I jot down very briefly a few things as they come to mind. As to organ playing in this country, there is a great deal in the development of the last fifty years that is encouraging, together with some things that are less so, the preponderance being in the good direction.

Organs themselves, through improvement in the action, and because of the very numerous mechanical improvements resulting from electrical appliances, etc., are very different affairs from those which we formerly possessed, while a great variety of things are now possible which once could not have been dreamed of. So far as stops are concerned, there is no question that a large number of beautiful ones will be found in the organs of today than before; but in this desire for lovely and varied sounds and in the aim for greater expressiveness, there is danger that the most characteristic feature of the organ may be lost, through an undervaluing of the importance of the foundation stops. One unluckily sometimes finds today an organ with many a fascinating color, *e.g.,* but without adequate diapason and with practically no mixture at all as far as any effect goes) -all this means a dangerous condition. Another inexcusable weakness lies in the habit of introducing "borrowed" stops, especially for the pedals. Every real organist should set his face against this. We shall never approach what should be our ideal until the point is recognized. First of all, the organ should be a noble instrument, not a merely pretty one.

Organ technique with us is a vastly different affair from what is used to be; it is taken more seriously, and we are no longer so inclined to "get by" (the curse of American art). As to this, France has been a great exemplar. The standard of its best teachers, that music must be played, in every detail, just right, and not approximately so, has given to countless American pupils a new and high ideal, the result of which has been felt in organ playing as a whole. Happily, too, there are many American teachers today who have similar standards.

When it comes to programs we cannot, however, feel so well satisfied; for, while there are plenty of organists who refuse to lower the quality of their programs, there are too many who, either from their own bad taste or through a desire to be popular, play what may fairly be called trash. A large proportion of organ programs are of a kind that *e.g.* no pianist would be tolerated for offering. Unfortunately, some of our well known players are offenders in this way. There is no need of making a program forbidding in its austerity, as *e. g.* one or two Bach enthusiasts did here in the early days; a well constructed one should have a proper proportion of lighter and pleasing music. But one of which the valiant features are transcriptions of orchestral overtures and of pretty little pianoforte tunes is not redeemed by a long piece of Bach (perhaps played in a stodgy manner). I recollect one program of an organ opening at Boston, which was felt by the A.G.O. members present as a disgrace to the Guild. In saying this, I do not mean that transcriptions, per se, are to be condemned, but believe that we have far too many of them.

It is a comfort to feel that, as to the very important matter of choir music, we have made remarkable progress; not only is the use now general of the better quality of English church music, but our own composers produce much music in the way of anthems of high quality; the gain in this direction, during the last forty years, gives satisfaction and hope to all who care for music in the church; and this is also true of the organ compositions of our own writers.

"Better Church Music in New England: Fifty Years Have Seen Great Changes Wrought"
By Arthur Foote
Singing 1 (December, 1926), 37.

There have been great changes during the last fifty years as regards the music of our New England churches. Let us list these changes: (1) organs and organ playing; (2) the choir, and (3) the music played and sung. An important factor has been the electric organ, with its numerous mechanical appliances that make all playing easier and even enable us to do things formally impossible. There is now, also, a greater variety of beautiful stops; interest in these, however, having too often lead to a lack of appreciation of the value and the necessity of good diapasons. Good organ teaching is to be had in all large cities, in contrast to the old easygoing ways. We still have the one-legged variety of organist with us, but trained, skilled players are no long rare. In the larger places, and more important posts, the organist is nearly always a serious musician who has prepared himself properly for the work, taking it also as an integral part of the church service.

The Guild of Organist has had a potent influence on raising our standards, not only in the field of organ playing, but in the all-around musical education that should be demanded for all our organist.

Regarding the music played, however, conditions are not so promising. On many programs of recitals, for example, we find not only pieces that are not properly organ music at all, but too often music that is trivial and no improvement on the Batiste and Wely in which our grandfathers delighted. There is no excuse for this, since, besides compositions of the German school (to which organists formally confined themselves, too narrowly, no doubt), there has been published during the last fifty years of mass organ music by French, English, German and American composers, much of which is worthwhile in characteristic. It is no longer hard to find short, attractive pieces with which to balance the more serious numbers in a program. With many organists the programs are models, but there is plenty of room by and large for improvement. All this is also naturally true of the organ compositions that we hear in the churches.

As for the singing, there has been a real improvement; whereas formerly the solo quartet was nearly always universal, its place has been gradually by the chorus, with a decided gain on the musical side, and an even greater one because of the added dignity and appropriateness in the church service. In many cases the quartet did meet the reasonable musical requirements, and of certain ones in Boston, as an example, I have recollections both of pleasure and of respect (the organist, in each case, being exceptional as to ability and sympathy with the church service).

With the chorus, however, there can be music that is out of reach of any quartet, and good musical results are likely to be obtained, while its impersonal character renders it more appropriate for the church use. While there are many mixed choruses, the growth of the boy choir has, in New England, as elsewhere, been remarkable; there being also here and there choruses of male voices, as at Harvard University.

The music sung is also growth in itself. After the day of commonplace, stodgy hymn-tunes, in the first half of the last century—at this time it was practically the only product of the American composer – came about thirty years of church music of a more ambitious, pretty and sentimental kind. When this was at its best it was fairly well made and good, but at its worst, of inconceivable commonplaceness and even vulgarity. The cheap editions of Novello came to the rescue, acquainting choirmasters with a great quantity of anthems of a better character, many of them being appropriate, effective and of musical value. Some of the composers where famous Englishmen, among who were Wesley, Goss, Stainer, Stanford, and many others. They quickly made their way supplanting the inferior music that had been so much in Vogue, and raised our standard appreciably. A number of American composers were writing good church music, among whom we list Horatio Parker in the lead, to add to the erstwhile repertoire. The last development has been an interest in the music of the Russians, as well as a revival of the English, Italian and German masters, in their music written before the nineteenth century.

It is possible to say with truth, then, that as for organists and choirs we are on the upgrade, while the quality of the music has improved. Let us hope that the day will come when ministers and congregations will not tolerate inferior and inappropriate stuff, but will unanimously demand the best of both organists and choir.

Appendix G:

Excerpts from Everett Truette's *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops* with Accompanying Scores

The following entries from Truette's text show a contemporaneous approach to organ registration in Foote's era. The entries are the only such plans for the registering of any of Foote's organ works. Each entry is followed by the score of the piece.

"Festival March," Op. 29, no. 1 by Arthur Foote
There are two entries for this piece in Truette's text. Entry one reads:

> Prepare: Gt. Full; Sw. Full (open) without Bourdon; Ped. Open Diapason and Bourdon; Sw. to Gt., Sw. and Gt. to Ped. After the first 16 measures, played on the Gt., put off the Ped. Open Diapason and play on the Sw. The Gt. to Ped. can be put off with the reversible pedal, while playing. On page 3, middle of the second brace, return to the Gt., ritarding a little to allow the addition of the Ped. Open Diapason and Gt. to Ped. At the top of page 4, before playing, put off the Ped. Open Diapason and the Sw. to Gt. While playing the first two measures on the Sw., gradually close the swell, reduce the Gt. to *piano* (with the foot), and put off the Gt. to Ped. In the third measure omit the D-flat of the L. H. (as the Pedal has the same note), in order to put off the Open Diapason and Violina in the Sw. with this hand. Continue R. H. on the Sw., and L. H. on the Gt. No change is advisable on these two pages (except to open and close the swell), until the lower brace of page 5. In the first measure of this brace, change the L. H. D-flat to a quarter-note, in order to add the Sw. to Gt. and Gt. to Ped. While playing the four notes in the Ped., add all the Sw. stops. During the rests in the third measure, add Gt. Open Diapason and open the swell. As the leaf is turned back, add Full Gt. (pedal). The two repeated pages require no further suggestions.[17]

The second entry reads:

> Arthur Foote, Festival March
>
> Prepare: All the stops except the Tremolo and Sw. to Gt. at Octaves (swell open). Play the first sixteen measures on the Gt. Put off the Gt. to Ped. and play on the Sw. At the middle of the second brace of page 3, add the Gt. to Ped., and play on the Gt. At the top of page 4, put off the Gt. Open Diapason, Sw. to Gt. and Gt. to Ped. For two measures play both hands on the Sw., gradually closing the swell. Put off the Flute and play the R. H. on the Sw. and the L. H. on the Gt. At the top of page 5, play both hands on the Sw. After the second ending, play the L. H. on the Gt. At the top of page 5, play both hands on the Sw. After the second ending, play the L.H. on the Gt. As at first. At the rest in the first measure of the

[17] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 151.

lower brace, add the Sw. to Gt. and Gt. to Ped. Play on the Gt. In the next measure add the Op. Diapason. For the repeat of the first two pages open the swell and add all the speaking stops. The Sw. to Gt. at Octaves can be added for the last phrase.[18]

[18] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 155.

Text within the brackets [ ] comes from the first entry for this piece on page 151 of Everette Truette's *Organ Registration*. All other text is found in the original publication.

To Monsieur Th. Salomé.

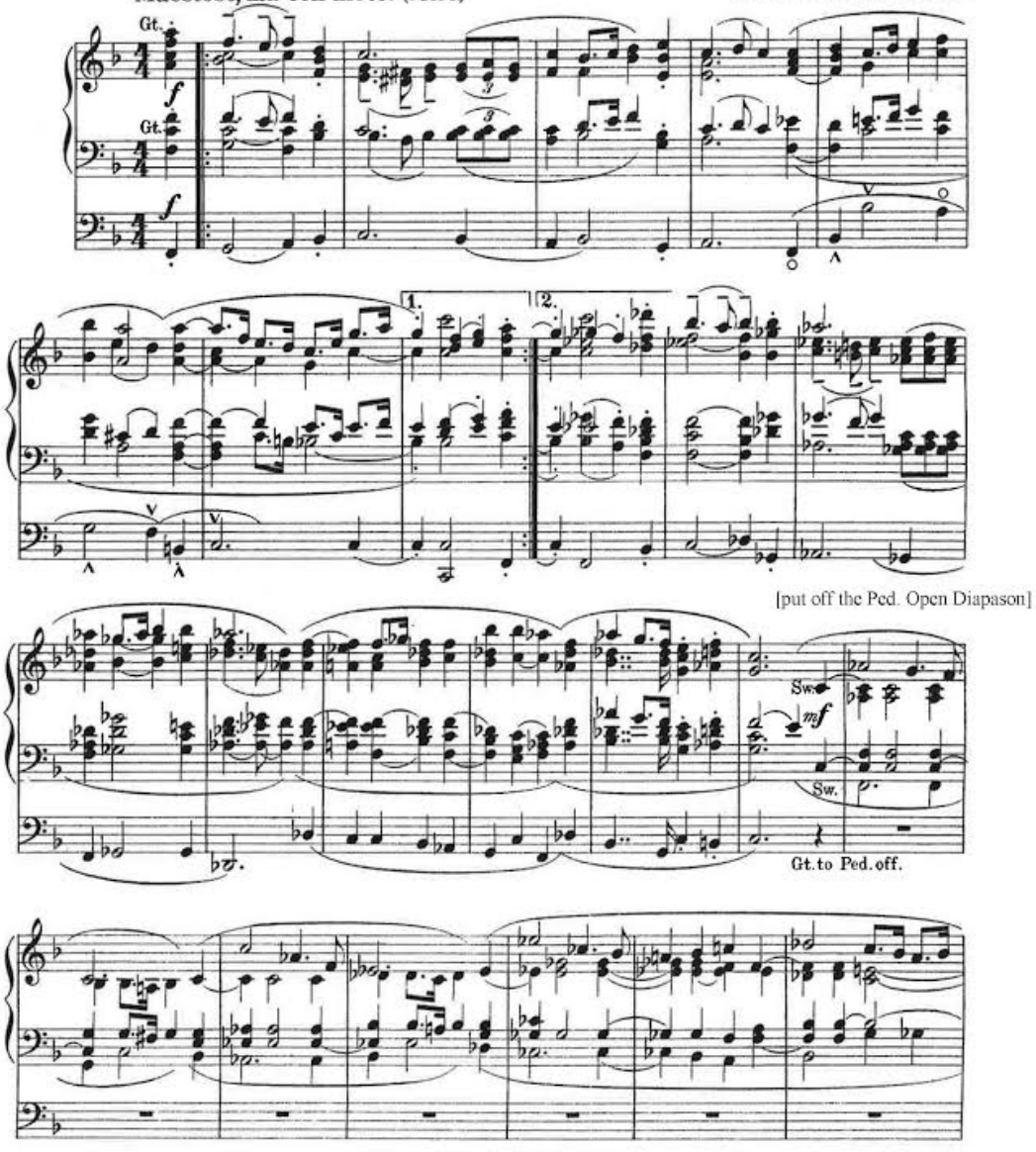
[Prepare: Gt. Full; Sw. Full (open) without Bourdon; Ped. Open Diapason and Bourdon Sw/ tp Gt/. Sw/ and Gt. to Ped.] I.

Gt. to Octave.
Sw. St. Diap. Oboe, Fl. & Sal.
Ch. Mel.
Ped. 16 & 8'.
Sw. to Gt. Sw. & Gt. to Ped.

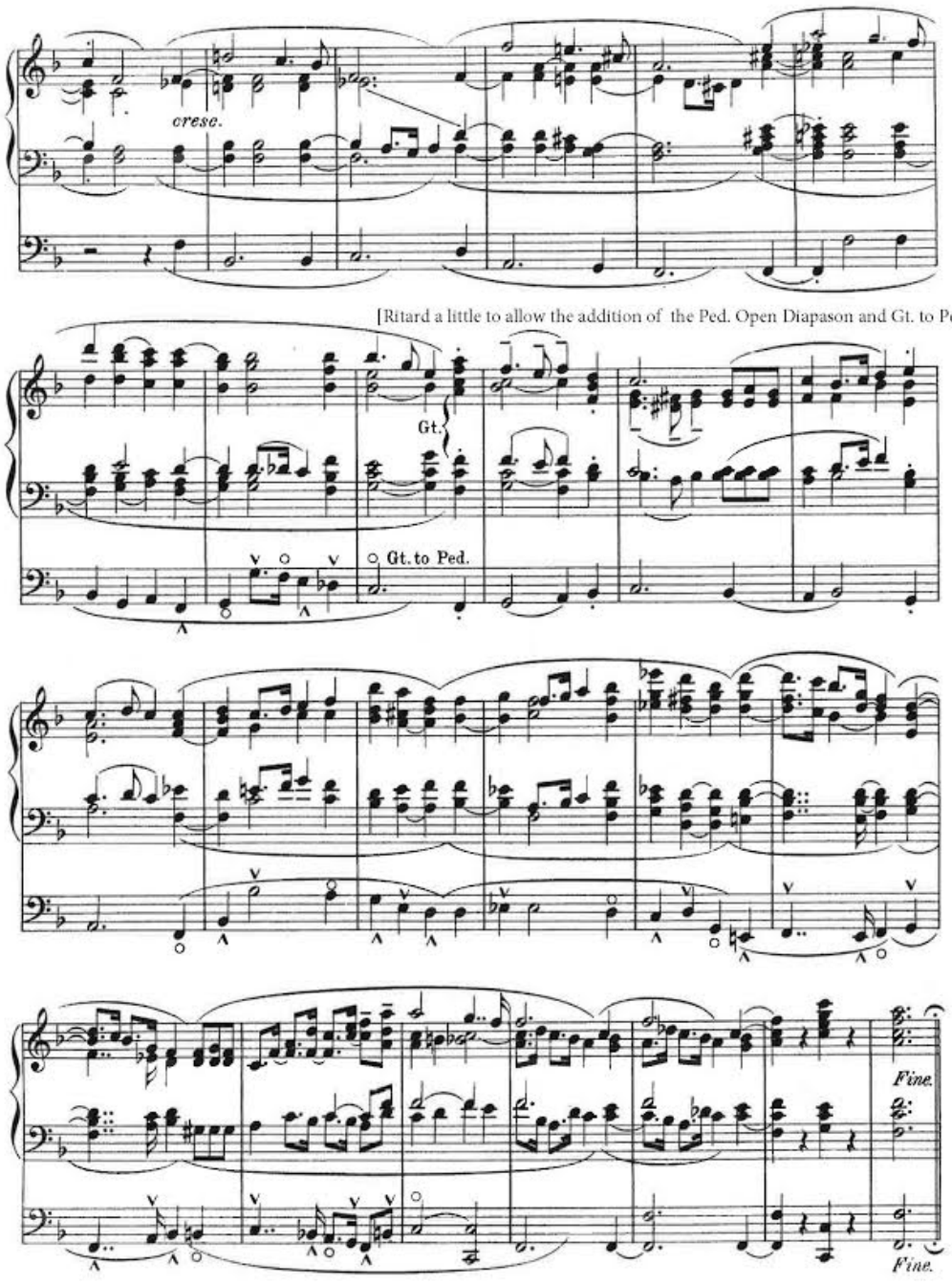
Festival March.

Maestoso, ma con moto. (♩=104.)

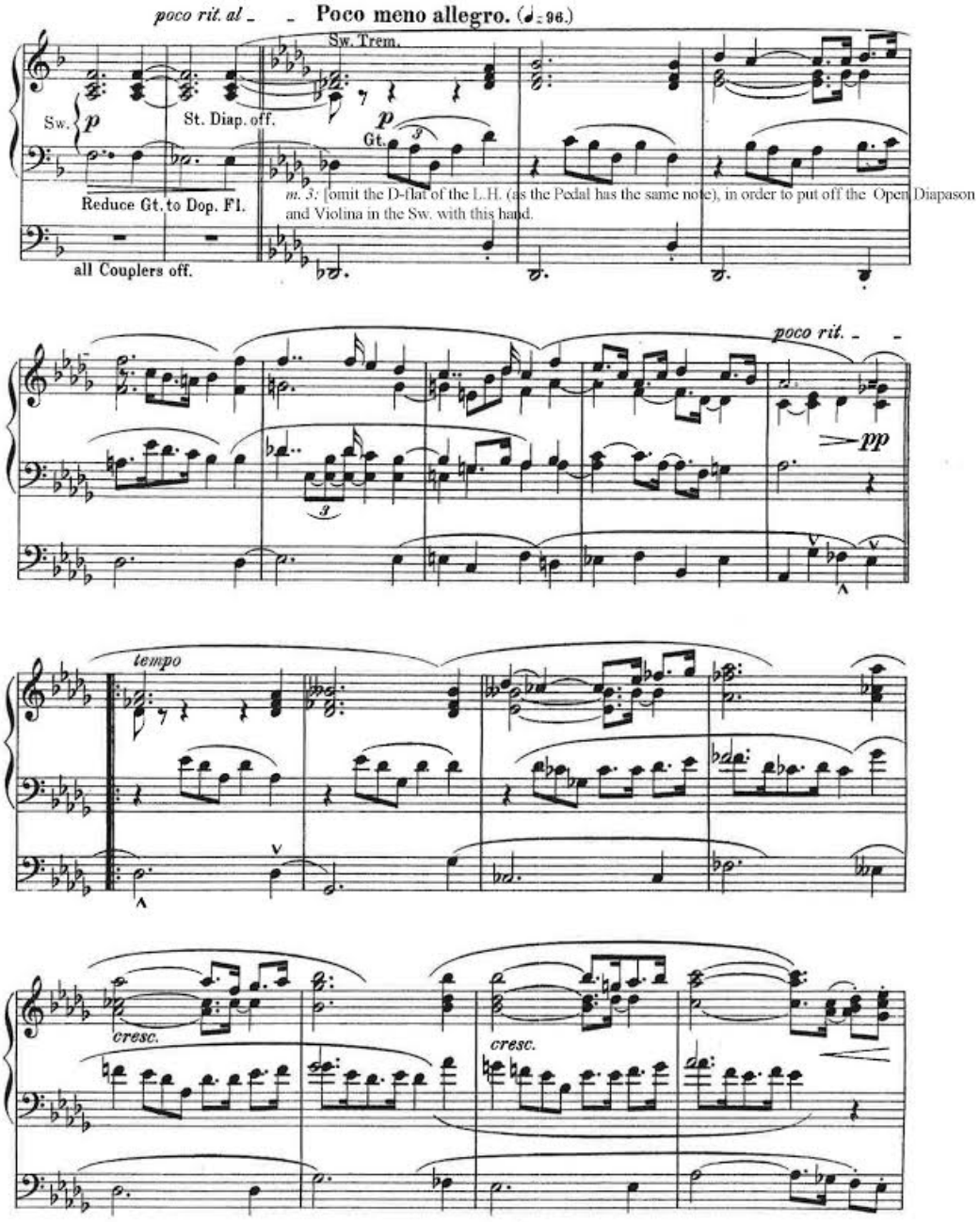
Arthur Foote, Op. 29. Nº 1.

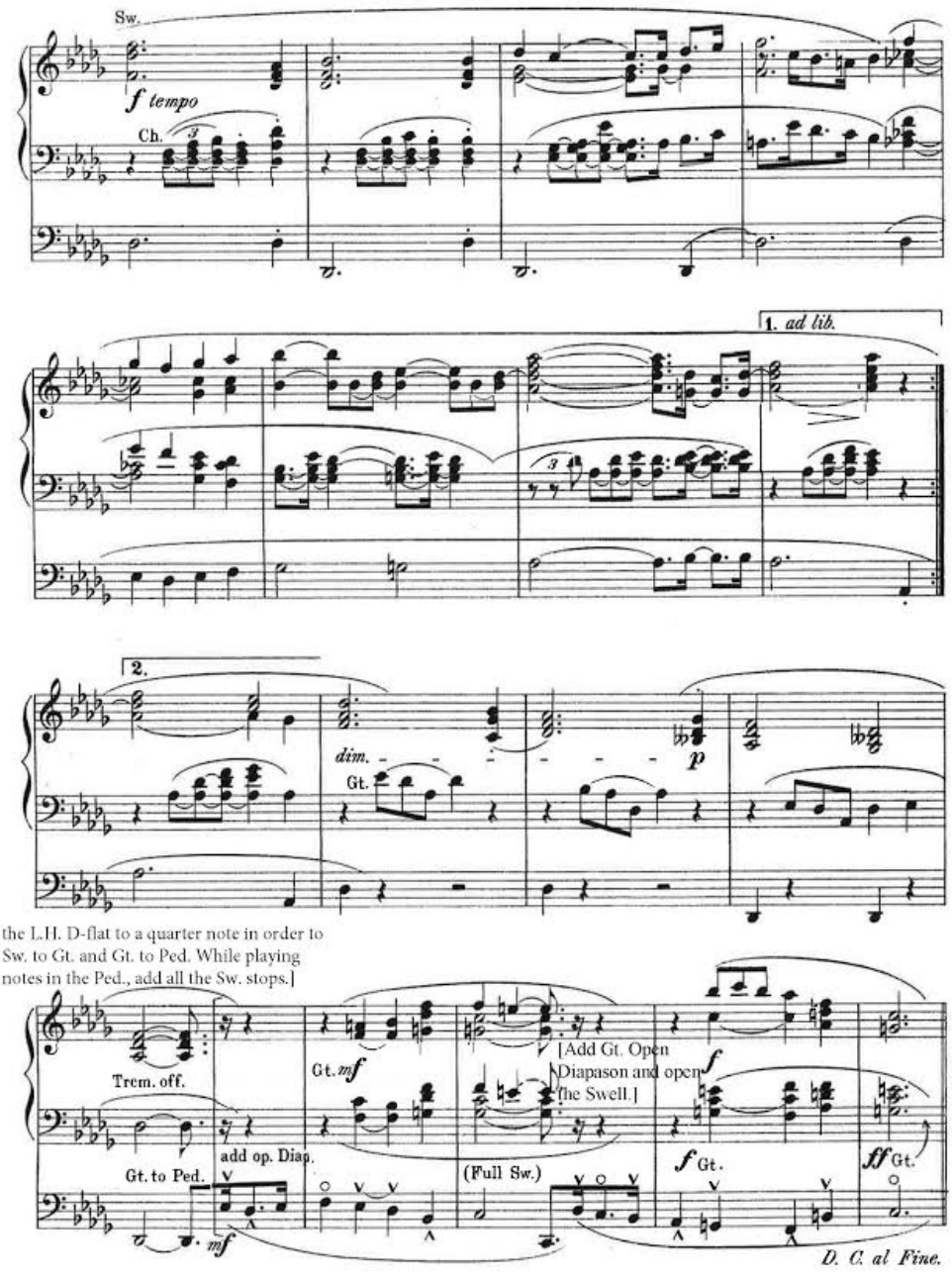


A. P. S. 2892.


cresc.
[Ritard a little to allow the addition of the Ped. Open Diapason and Gt. to Ped.]
Gt.
Gt. to Ped.
Fine.
Fine.

[put off the Ped. Open Diapason and the Sw. to Gt. While playing the first 2 measures on the Sw., gradually close the swell, reduce the Gt. to *piano* (with the foot), and put off the Gt. to Ped.]




Sw.
f tempo
Ch.
1. ad lib.
2.
dim.
Gt.
p
[change the L.H. D-flat to a quarter note in order to add the Sw. to Gt. and Gt. to Ped. While playing the four notes in the Ped., add all the Sw. stops.]
Trem. off.
Gt. mf
[Add Gt. Open Diapason and open the Swell.]
f
[As the leaf is turned back, add Full Gt. (pedal).]
add op. Diap.
Gt. to Ped.
mf
(Full Sw.)
f Gt.
ff Gt.
D. C. al Fine.

A. P. S. 2892.

Pastorale in B-Flat, Op. 29, No. 3

Arthur Foote, Pastorale in B-Flat

The original edition of this pastorale contained no indications for the registration except manual changes (I, II, III) and the Vox Humana for the last phrase. A later edition contains definite registration indications which are possible on the organ which we are considering in this chapter, as follows:

Prepare: Gt. Doppel Floete; Sw. Gedeckt and Violina; Ch. Clarinet, Melodia and Dulciana; Ped. Bourdon and Sw. to Ped.

The solo (R. H.) should be played on the Ch. and the accompaniment (L. H.) on the Sw. The object of including the Dulciana in the Ch. combination is to avoid the necessity of drawing that stop when the Ch. combination is reduced to the Dulciana, at the bottom of the third page. It is practically unnoticeable in the first combination. For the accompaniment combination (L. H.) one can use Gedeckt and Flauto Traverso or Gedeckt and Violina according to taste. For the repetition of the first sixteen measures the solo should be played on the Gt. for contrast. After the second ending at the double bar, it is a good plan to return to the Ch. (R. H.) for the solo. Four measures later the theme is in the key of G-flat and a good contrast is obtained by playing these 8 measures of the solo on the Gt. At the last count of the second measure, at the top of the second page, one should return to the Ch. for the solo, thus ending this section consistently as it began. For convenience put off the Clarinet at the end of this solo.

The second theme in the L. H. (second page, second brace, second measure) ought to be quite prominent. A keen-toned Gamba will answer, but it seems to me that the Sw. Cornopean (with one or two stops to “fill in") gives a more desirable tone-quality for this theme. Ordinarily, adding the Cornopean and Salicional to the two stops used in the preceding section makes a good combination for this solo. If the tone of the Cornopean is thin, coarse, and unsatisfactory, the Oboe and Diapason can also be added. However, the distinctive tone-quality of a good Cornopean when played in the octave around middle C, which is somewhat like the tone of the G string of a violin in the same octave, is modified and sometimes destroyed if too many stops are added. The portamento chords in the R. H. sound best as a contrast to the solo if played on a Flute-tone stop. The Doppel Floete, if it is not too loud, is effective. The Melodia in the Ch. can also be used, though the tone is less distinctive. Sometimes the Flute d'Amour in the Ch., if one plays an octave lower, is satisfactory. The staccato Pedal notes require the addition of an 8 ft. stop (Gedeckt) the the Bourdon.

On the third page, second brace, the last four measures are of a slightly different character. The L. H. part sounds well if played on the Doppel Floete. The R. H.

part can also be played on the Gt. or on the Ch. Melodia. At the beginning of the third brace we have a return of the Cornopean solo (L. H.) with. Flute obligato (R. H.). The latter sounds well if played on the Doppel Floete. In the last measure of this page the R. H. part is a connecting link between the Flute obligato and the L. H. accompanying chords of the next page. If this measure is played on the Ch. (Melodia and Dulciana) the Sw. combination (Oboe, Salicional and Flute 4 ft.) for the return of the first theme (R. H.) can be prepared and the 8 ft. Ped. stop put off with the L. H. Just before commencing this theme the chord on the Ch. can be taken with the L. H., and the Melodia put off, leaving the Dulciana for the following accompaniment. Numerous other solo combinations can be selected according to the taste of the organist.

At the seventh measure of the third brace (last page), where the Vox Humana is indicated, there are two methods of making the change. First, a short break can be made while one puts off the stops and draws the Vox Humana. Second, without any break in the last sustained B-flat, the Vox Humana can be added and the Oboe, Salicional and Flute 4 ft. quickly put off. The second method is nearer the composer's indication. If the organ contains a Vox Humana in an Echo organ, or if the Vox Humana is in the Ch., it can be prepared and played exactly as indicated by the composer. For a very soft ending one can add the Aeoline and put off the other stops between the last two chords in the L. H. part. [1]

[1] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 173-174.

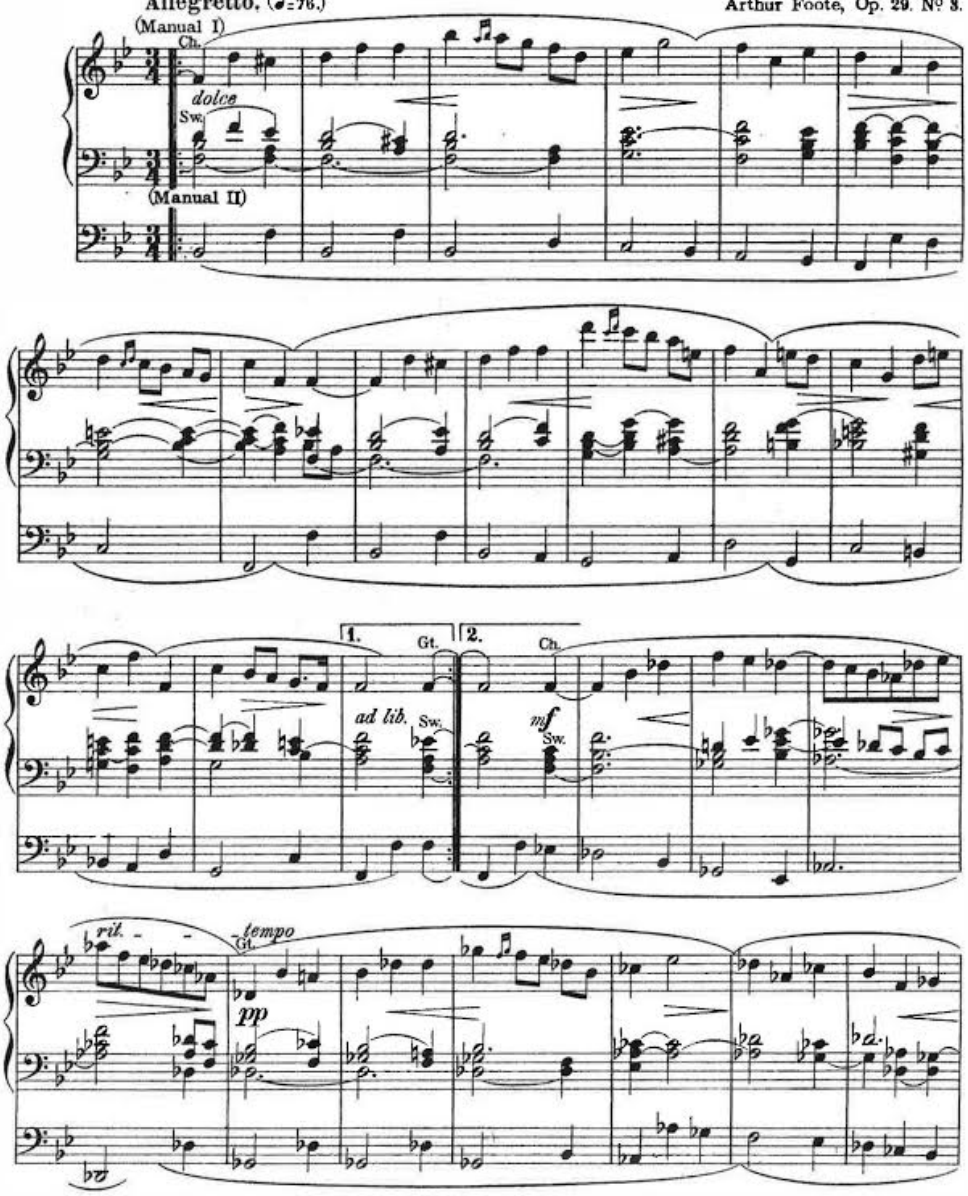
Text within the brackets [ ] comes from Everette Truette's *Organ Registration.* All other text is found in the original publication.

To Mr. Samuel P. Warren.

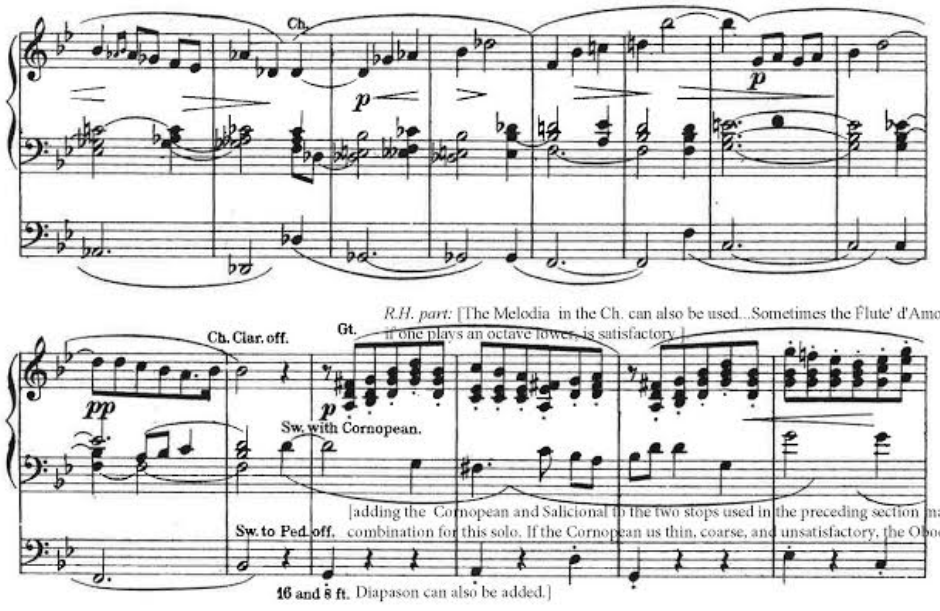
Pastorale.

Gt. Doppel Flöte. Ch. Clar. Melod. and Dul.
Sw. St. Diap. and Violina. Ped. Bourdon. Sw. to Ped.
[Sw. Gedeckt and Violina or Gedekt and Flauto Traverso according to taste]

Allegretto. (♩=76.) Arthur Foote, Op. 29. № 3.

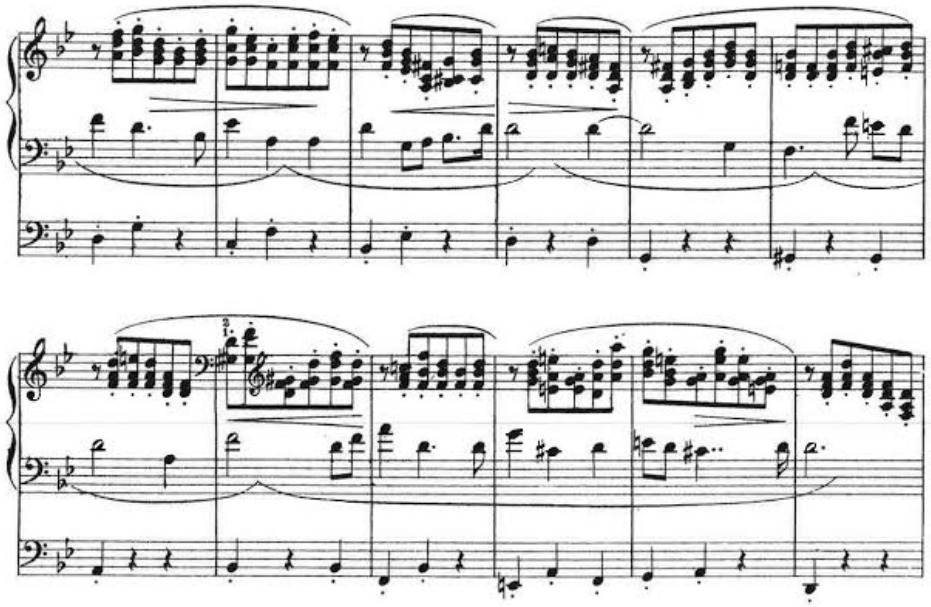


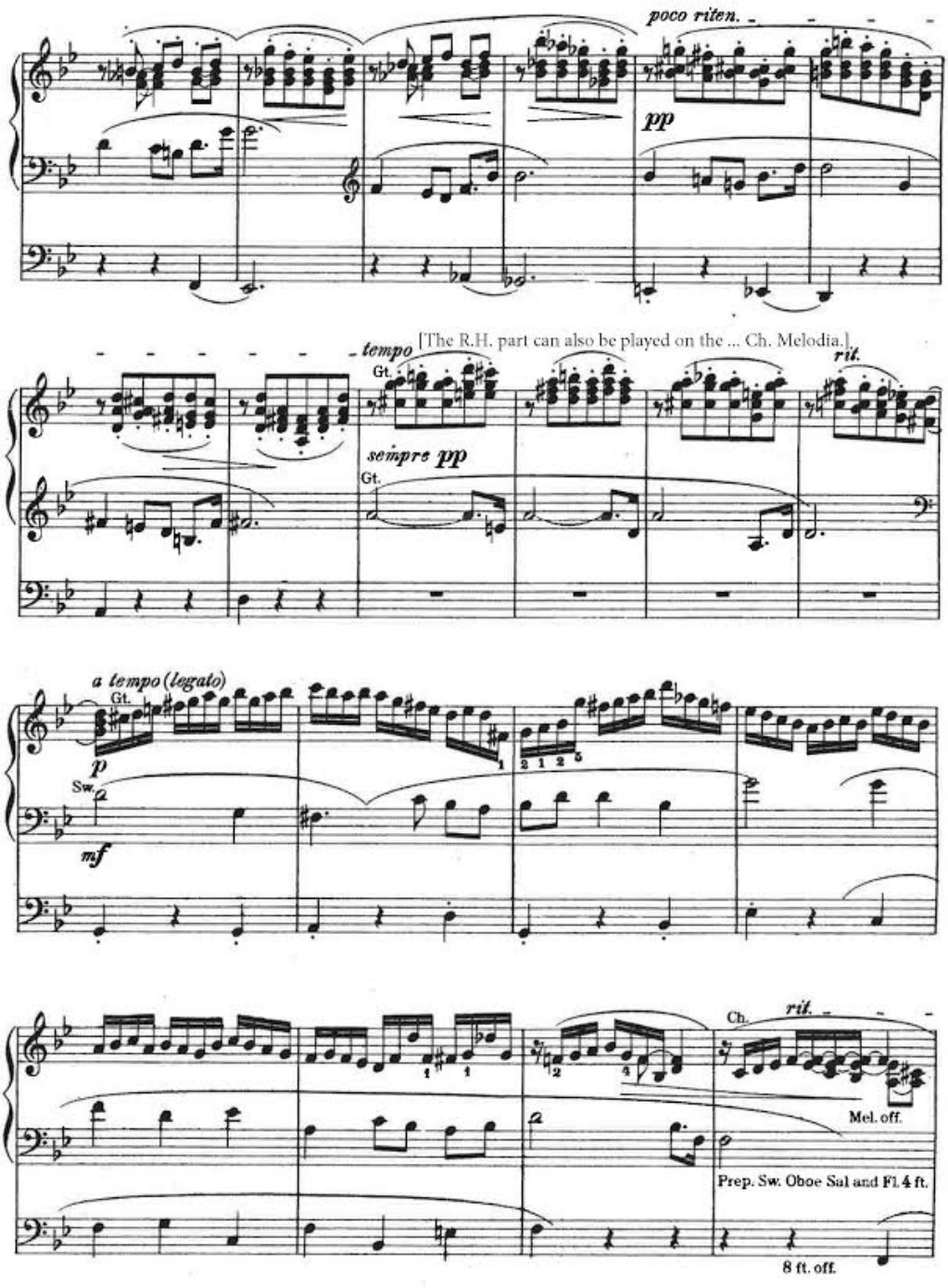
 A. P. S. 2894.



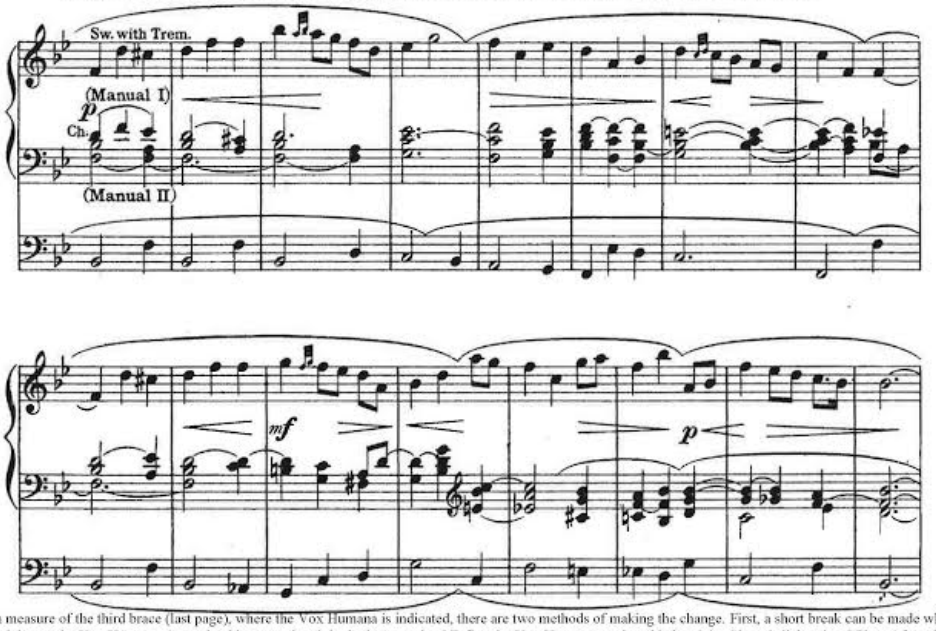
R.H. part: [The Melodia in the Ch. can also be used...Sometimes the Flute' d'Amour in the Ch. if one plays an octave lower, is satisfactory.]

[adding the Cornopean and Salicional to the two stops used in the preceding section makes a good combination for this solo. If the Cornopean us thin, coarse, and unsatisfactory, the Oboe and **16 and 8 ft.** Diapason can also be added.]

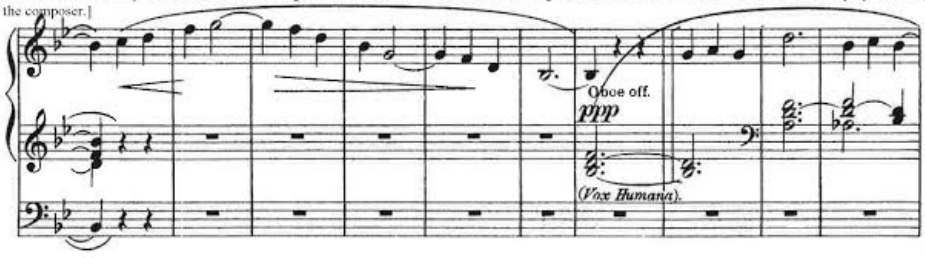


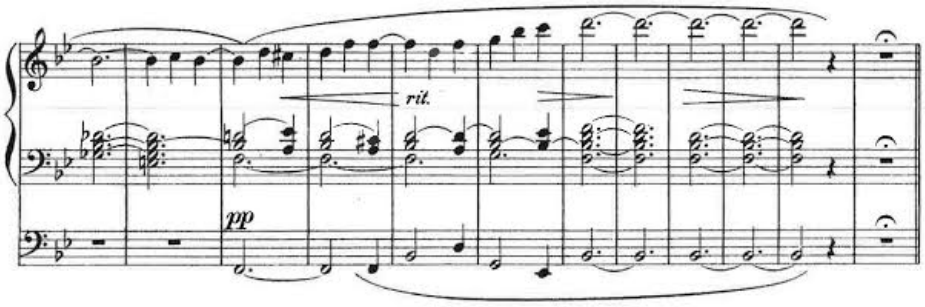

poco riten.
pp
tempo
[The R.H. part can also be played on the ... Ch. Melodia.]
Gt.
rit.
sempre pp
Gt.
a tempo (legato)
Gt.
p
Sw.
mf
Ch.
rit.
Mel. off.
Prep. Sw. Oboe Sal and Fl. 4 ft.
8 ft. off.

R.H. solo: [numerous other solo combinations can be selected according to the taste of the organist.]



[At the seventh measure of the third brace (last page), where the Vox Humana is indicated, there are two methods of making the change. First, a short break can be made while one puts off the stops and draws, the Vox Humana. Second, without any break in the last sustained B-flat, the Vox Humana can be added and the Oboe, Salicional and Flute 4 ft. quickly put off. The second method is nearer the composer's indication. If the organ contains a Vox Humana in an Echo organ, or if the Vox Humana is in the Ch., it can be prepared and played exactly as indicated by the composer.]





[for a very soft ending one can add the Aeoline and put off the other stops between the last two chords in the L. H. part.]

Nocturne in B-Minor, Op. 50, No. 6

Arthur Foote, Nocturne in B Minor

In the first edition of this Nocturne there were no stop indications; only indications for the manuals. In a later edition combinations of stops have been indicated, which can be followed closely on the organ which is under consideration in this chapter. For the benefit of those who happen to have a copy of the first edition, the stop combinations are here given.

Prepare: Gt. Doppel Floete: Sw. Oboe, Voix celeste and Flute 4 ft. (closed): Ch. Dulciana (partly open): Ped. Bourdon. The printed indication, " Ped. 16 ft. coupled to Swell," is an error. The coupler should be omitted.

On the first page play the manuals as indicated. During the rest in the L. H. part, in the third measure of the second brace on the second page, before playing both hands on the Sw., put off the Oboe. At the last note of the second measure of the third brace, add the St. Diapason (Gedeckt) or add the Vox Humana. In the next phrase, if the Doppel Floete in the Gt. is too loud for the L. H. part, play the part an octave lower on the Gt. Flute Har. 4 ft. or on the Ch. Flute d'Amour 4 ft. This phrase can also be played on the Ch. Melodia with the Ch. swell closed, if the stop is not too loud. In the third measure of the upper brace of the third page, the hands change places, and in the same measure of the second brace, the hands change back again. The R. H. part on the Gt. must be played an octave lower, if in the preceding phrase the L. H. part is played an octave lower.

In the third measure of the third brace, the indication in the later edition is, "Ch. or Echo Vox Humana." This change is possible only on four-manual organs. There is insufficient time at this point to change the stops. It seems better to play the phrase on the Ch. as the manual is prepared—an octave lower if only a 4 ft. stop is on. In the first measure of the lower brace, the quarter-rest and *ritard* enable the organist to prepare the combinations for the following return of the first theme. Prepare Sw. Voix celeste, Vox Humana and Bourdon, and Ch. Dulciana. Play the R. H. solo on the Sw. and the L. H. accompaniment on the Ch. At the double bar on the last page put off the Voix Céleste and Bourdon. Play both hands on the Sw. Play the last chord on the Sw. Aeoline.[1]

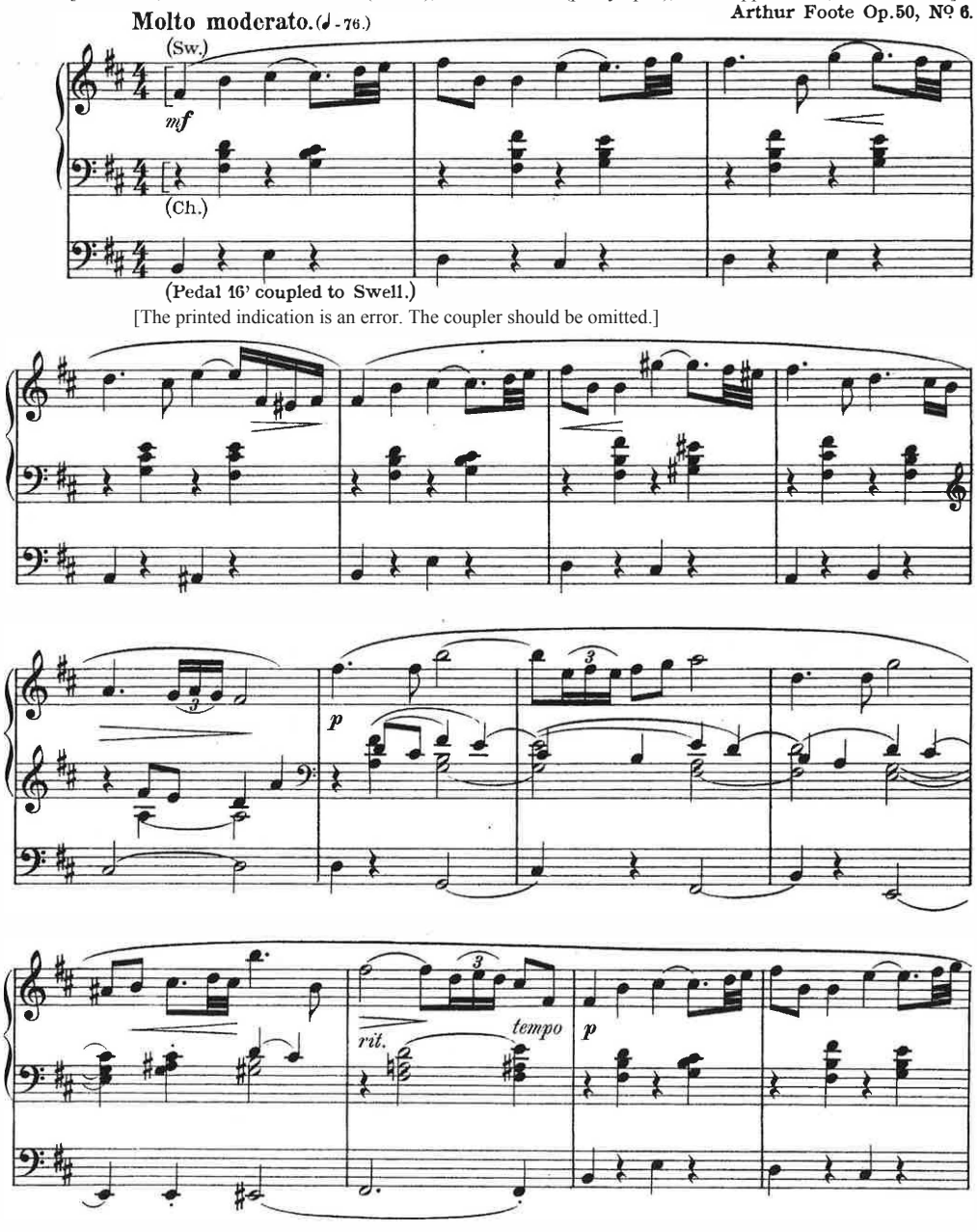
[1] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 206-207.

16 Text within the brackets [ ] comes from Everette Truette's *Organ Registration.* All other text is found in the original publication.

Nocturne.

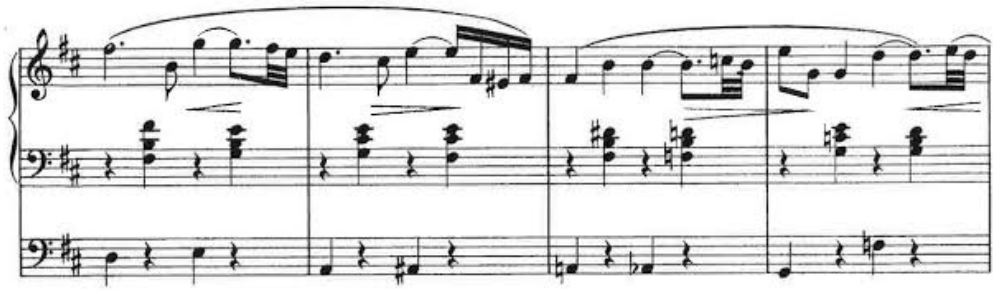
Sw: Oboe and St. diap. 8′. — Ch: Dulc., Mel., 8′ and soft 4′. — Gr: St. diap., Gamba 8′.
[Sw: Oboe, voix celeste and flute 4' (closed), Ch. Dulciana (partly open), Gr. Doppel floete, Ped. Bourdon]

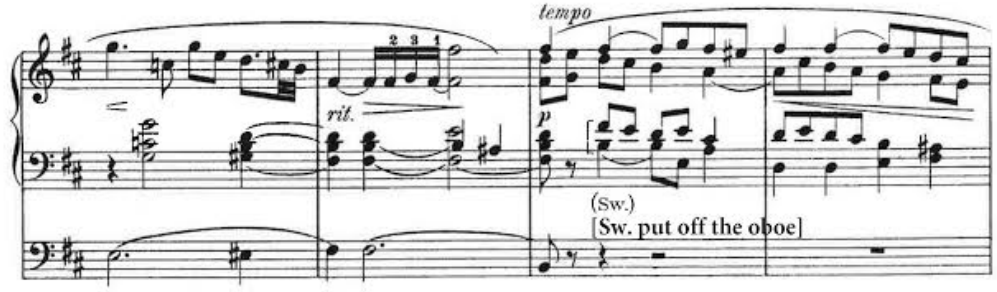
Arthur Foote Op.50, Nº 6.



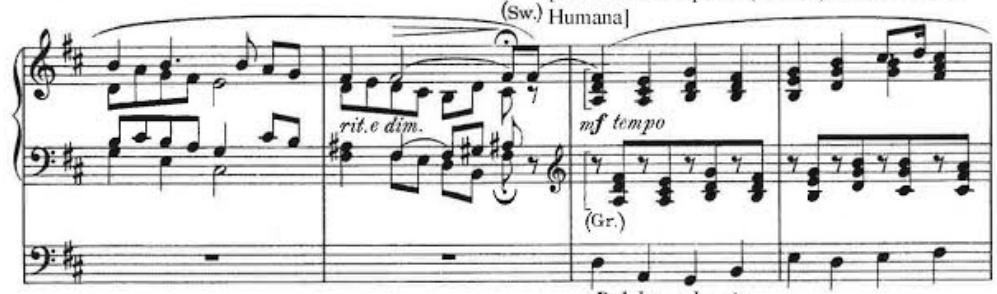
[The printed indication is an error. The coupler should be omitted.]

A.P.S.5607f



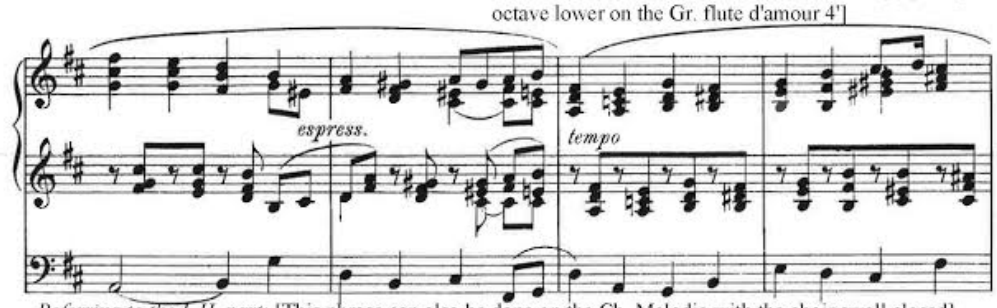


[Sw. add St. Diapason (Gedekt) or add the Vox Humana]



Pedal non legato

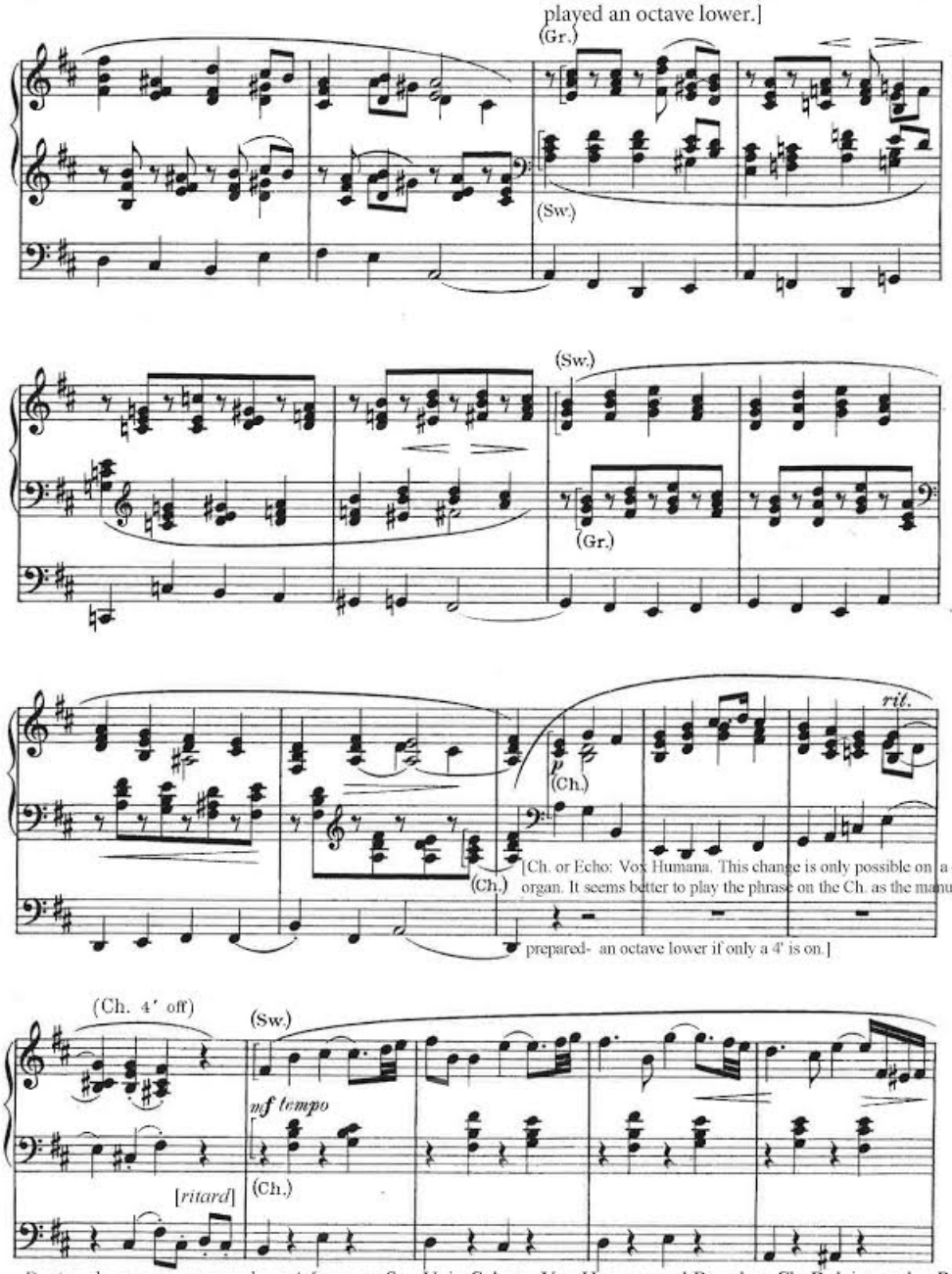
[If the Doppel Floete in the Gr. is too loud, play the part an octave lower on the Gr. flute d'amour 4']



Referring to the L.H. part: [This phrase can also be done on the Ch. Melodia with the choir swell closed]

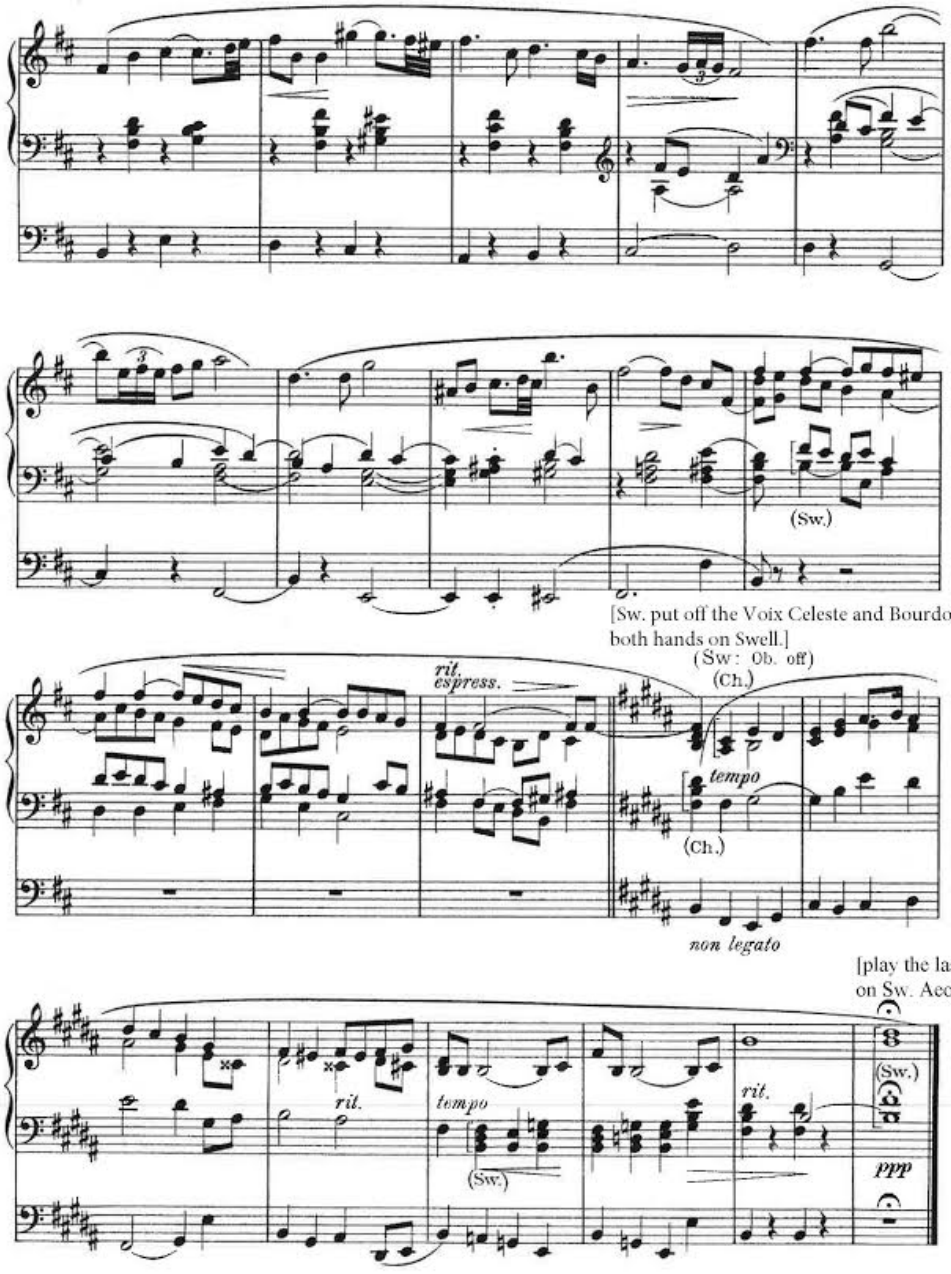
18

[The R.H. part on the Gt. must be played an octave lower if in the preceding phrase the L. H. part is played an octave lower.]



During the quarter rest on beat 4: [prepare Sw. Voix Celeste, Vox Humana and Bourdon, Ch. Dulciana. play R. H. solo on Sw. and L.H. accompanimen on the Choir.]

A. P. S. 5607f


(Sw.)
[Sw. put off the Voix Celeste and Bourdon, play both hands on Swell.]
(Sw: Ob. off)
(Ch.)
rit.
espress.
tempo
(Ch.)
non legato
[play the last chord on Sw. Aeoline]
rit.
tempo
(Sw.)
rit.
(Sw.)
ppp

“Still, Still with Thee” by Arthur Foote

Prepare: Gt. Doppe1 Floete, Gamba and Flute 4 ft. (on small organs Melodia and Flute 4 ft.): Sw. Voix celeste, Salicional and Flute 4 ft.: Ped. Bourdon, Sw. to Gt. and Sw. to Ped. If the organ has no Voix Celeste, use only the Salicional and Flute 4 ft., unless the Salicional is very soft, when it is necessary to add the Gedeckt (St. Diapason). After the introduction on the Sw. put off the Voix Celeste. Before the word “fairer” add the Gedeckt and Violina, or a soft Violin Diapason. For the climax, “dawns the sweet consciousness,” add the Oboe, unless it is coarse and too loud. For the last four words of the solo use the same combination as at the beginning. The accompaniment of the bass solo should be somewhat light during the first eight measures. I suggest Gedeckt and Flute 4 ft. Put off the Flute during the rests in the first measure of page 3. After the word “born,” gradually add the Salicional, Flute 4 ft., Violin Diapason, and Oboe before the word “breathless”; after which put them off in the reverse order and use only the Gedeckt and Flute 4 ft. for the last four measures. With some old organs in which the intonation of the stops is uncertain and their tone somewhat weak, it is necessary to use more stops in the Sw. for this accompaniment, particularly if the bass voice is somewhat large.

For the following quartet passage play on the Gt. with the Sw. 8 and 4 ft. stops coupled. Change to the Sw. (without Ped.) on the last count of the word "image." For the PP measure use only the Gedeckt and Salicional or even the Salicional only. The phrase beginning “so in” is generally sung unaccompanied. If not, use Sw. 8 and 4 ft. without Violin Diapason. If the organist plays the upper brace of page 4, use only the Gedeckt (St. Diapason) when the bass sings alone. For the duet play on the Sw. 8 and 4 ft. with Oboe. Put off the Oboe at the words “so doth” and the Violin Diapason at the top of page 5. Use only the Gedeckt (St. Diapason) for the last two measures of the duet. The *Tranquillo* phrase is generally sung unaccompanied. If it is necessary to play the accompaniment use as little of the Sw. as possible—the Salicional only, if the quartet can maintain the pitch. At the words “beneath thy wings” play on Sw. 8 and 4 ft. without Oboe or Violin Diapason. Add one or both of these stops in the middle brace. For the *Animato,* the accompaniment should be quite heavy. Play on the Gt. with Diapason if possible, though this stop is frequently too loud for a quartet in this passage. At the first count of the middle brace of the last page, play both hands on the Sw. without Ped. Gradually open the swell, and at the FF, play on the Gt. with Ped. The Gt. Diapason generally is necessary here for the proper support of the quartet. For the PP phrase in the lower brace use Salicional and Aeoline. Put off the Salicional just before the quartet sings the last four words.[1]

[1] Everett E. Truette, *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops,* (Boston, MA: C. W. Thompson and Co., 1919), 132-133.

Text within the brackets [ ] comes from Everette Truette's *Organ Registration.* All other text is found in the original publication.

Still, still with Thee.

Poem by Mrs. Harriet Beecher Stowe.

Andante con moto. (♩ = 96)

Arthur Foote.

[Prepare: Gt. Doppel Floete, Gamba and Flute 4' (on small organs Melodia and Flute 4'), Sw. Voix Celeste, Salicional and Flute 4', Ped. Bourdon, Sw. to Gt. and Sw. to Ped. If the organ has no Voix Celeste, use only Salicional and Flute 4', unless Salicional is very soft, when it is necessary to add the Gedeckt and Violina, or soft Violin Diapason]

ORGAN. *p* (Manuals) *mf*

Alto Solo. *p dolce*

Still, still with thee, when purple morning break - eth,

cresc.

When the bird waketh and the shadows flee; Fair - er than morn - ing,

[Before the word "fairer" add Gedeckt and Violina or soft Violin Diapason]

cresc. *mf* *dim.* (Pedal) *p*

love - lier than the day - light, Dawns the sweet consciousness, I am with thee!

[For the climax, "dawns the sweet consciousness," add the Oboe, unless it is coarse and too loud. For the last four words of the solo use the same combination as at the beginning.]

mf *dim.* *pp*

Bass Solo.

[The accompaniment of the bass solo should be somewhat light during the first eight measures. I suggest Gedeckt and Flute 4 ft.]

pp

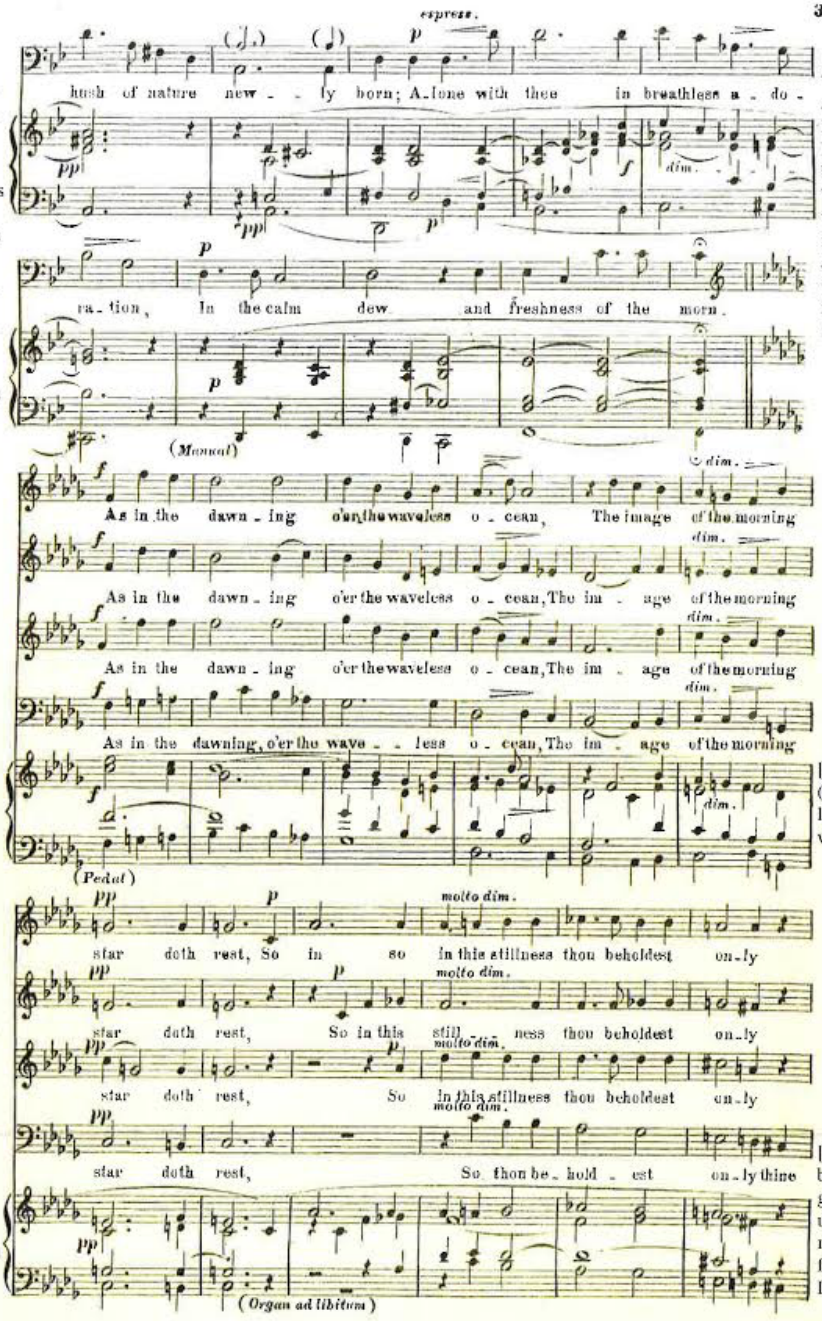
A - lone with thee, a - mid the mystic sha - dows, The solemn

p

APS. 3223 - 3

[Put off the Flute during the rests in the first measure of page 3.]

[With some old organs in which the intonation of the stops is uncertain and their tone somewhat weak, it is necessary to use more stops in the Sw. for this accompaniment, particularly if the bass voice is somewhat large.]



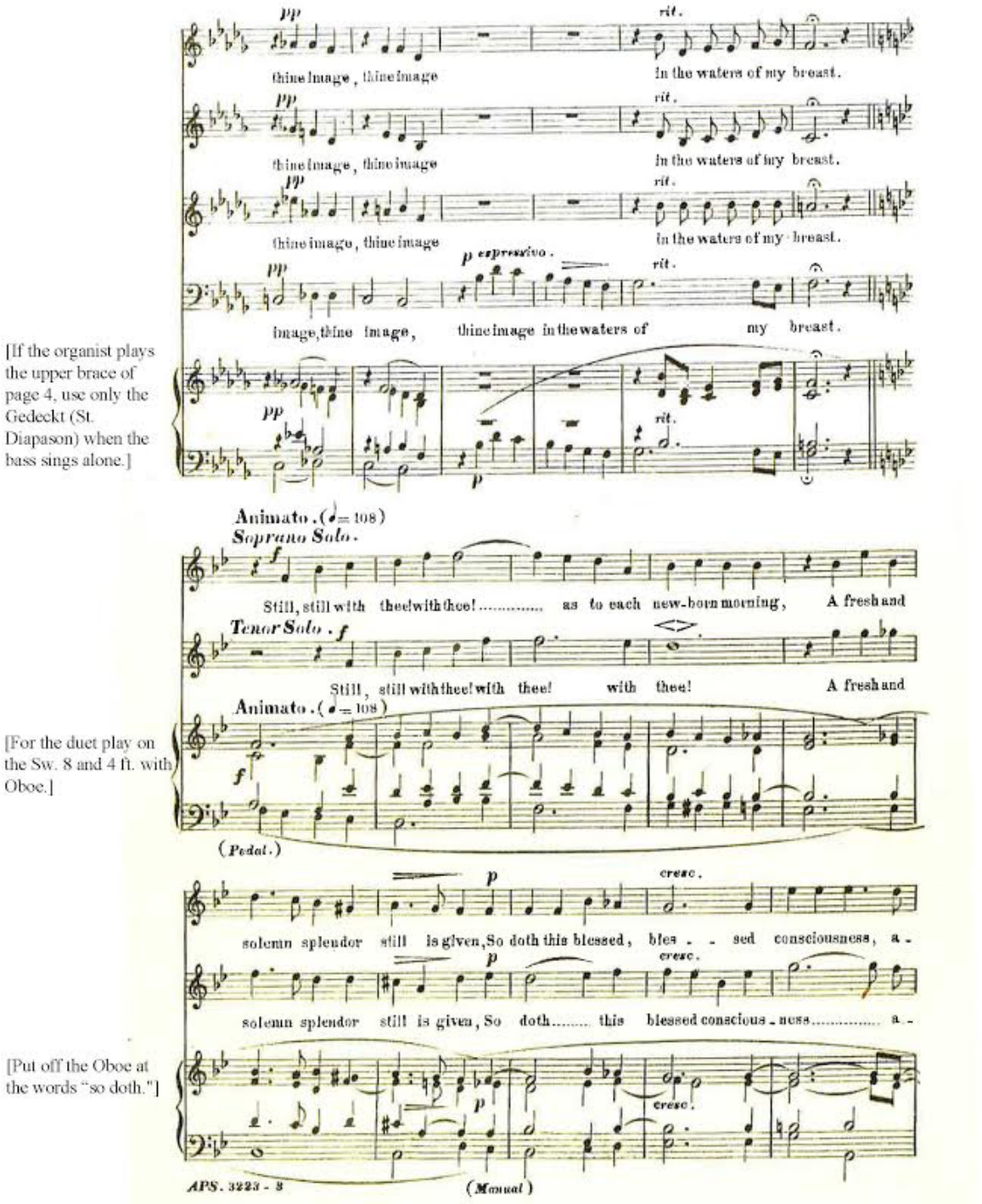
[After the word "born," gradually add the Salicional, Flute 4 ft., Violin Diapason, and Oboe before the word "breathless"; after which put them off in the reverse order and use only the Gedeckt and Flute 4 ft. for the last four measures.]

[For the following quartet passage play on the Gt. with the Sw. 8 and 4 ft. stops coupled.]

[Change to the Sw. (without Ped.) on the last count of the word "image."]

[For the PP measure use only the Gedeckt and Salicional or even the Salicional only.]

[The phrase beginning "so in" is generally sung unaccompanied. If not, use Sw. 8 and 4 ft. without Violin Diapason.]



[If the organist plays the upper brace of page 4, use only the Gedeckt (St. Diapason) when the bass sings alone.]

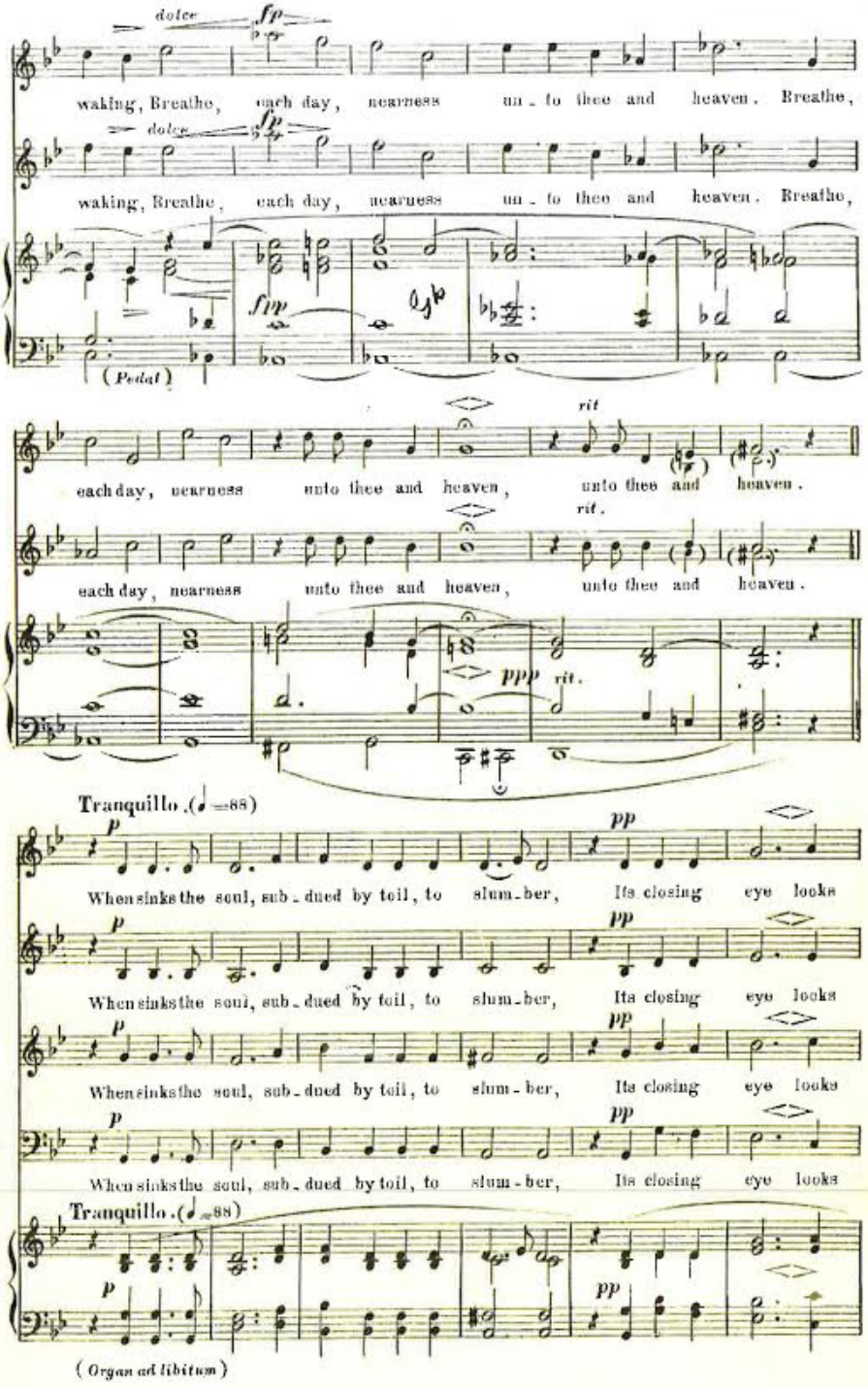
[For the duet play on the Sw. 8 and 4 ft. with Oboe.]

[Put off the Oboe at the words "so doth."]

[Put off the Violin Diapason at the top of page 5.]

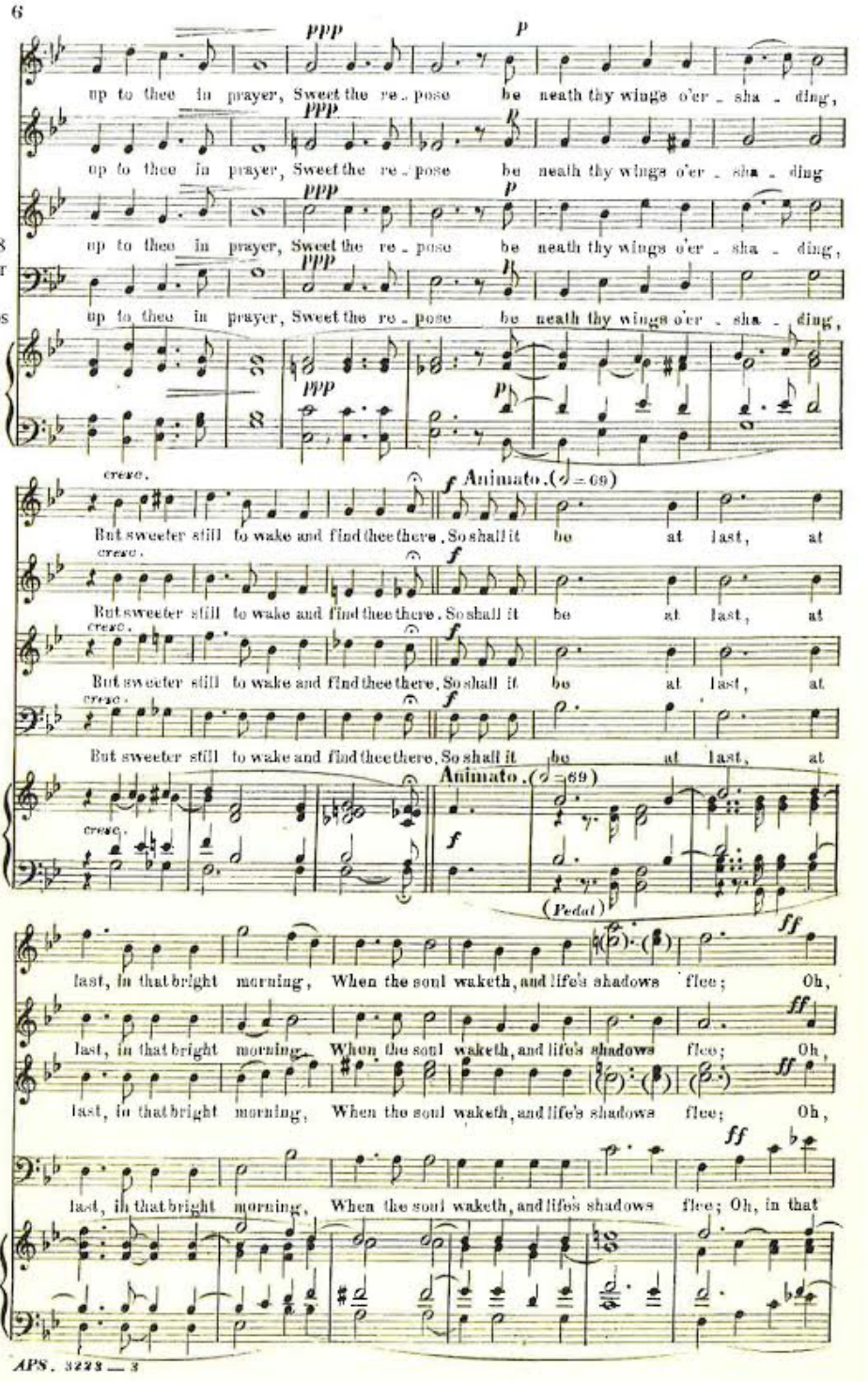
[Use only the Gedeckt (St. Diapason) for the last two measures of the duet.]

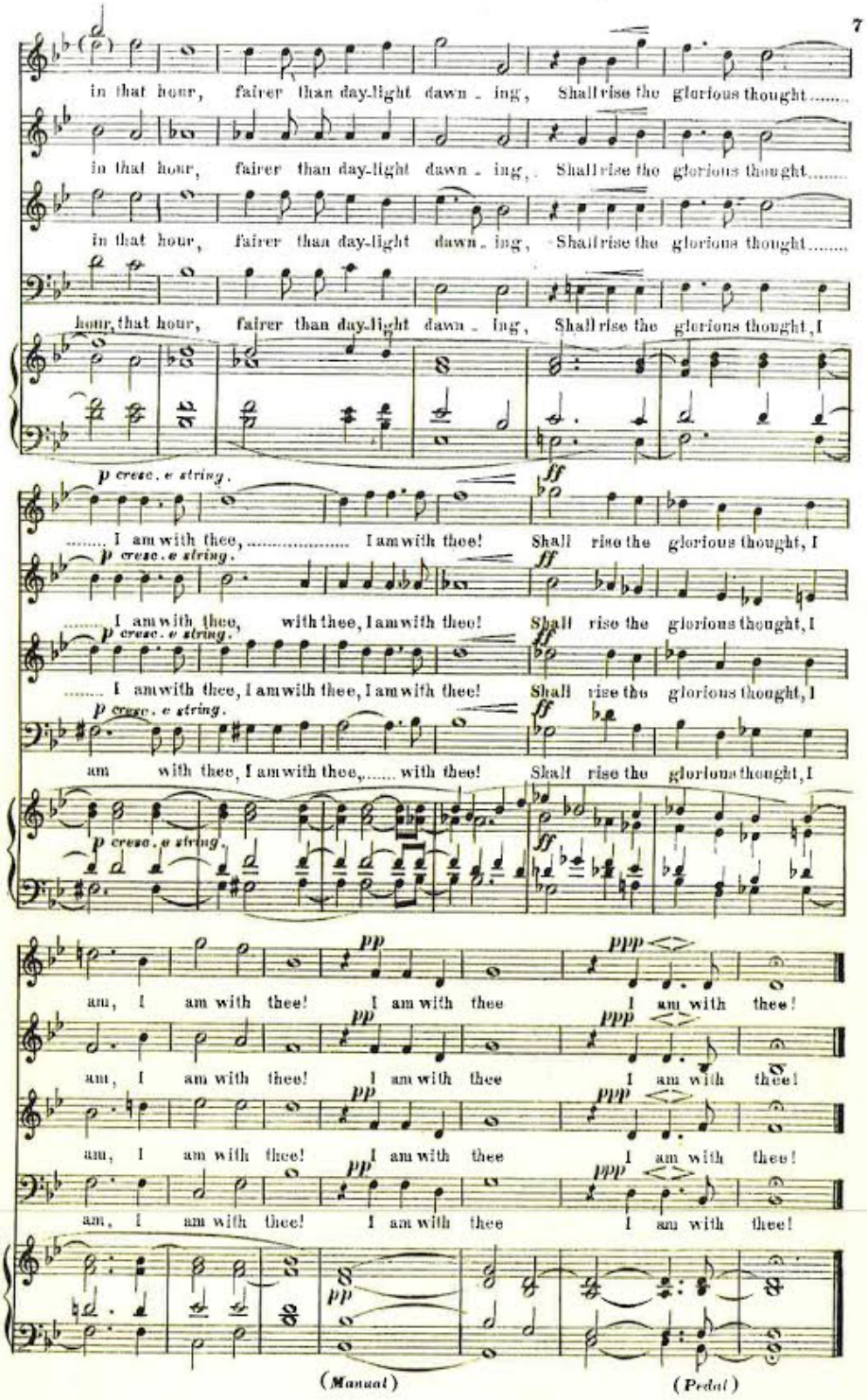
[The Tranquillo phrase is generally sung unaccompanied. If it is necessary to play the accompaniment use as little of the Sw. as possible- the Salicional only, if the quartet can maintain the pitch.]



[At the words "beneath thy wings" play on Sw. 8 and 4 ft. without Oboe or Violin Diapason. Add one or both of these stops in the middle brace.

[For the Animato, the accompaniment should be quite heavy. Play on the Gt. with Diapason if possible, though this stop is frequently too loud for a quartet in this passage.]





[At the first count of the middle brace of the last page, play both hands on the Sw. without Ped. Gradually open the swell, and at the FF, play on the Gt. with Ped. The Gt. Diapason generally is necessary here for the proper support of the quartet.]

[For the PP phrase in the lower brace use Salicional and Aeoline. Put off the Salicional just before the quartet sings the last four words.]

Appendix H:

The Unpublished Chamber Works with Organ by Arthur Foote

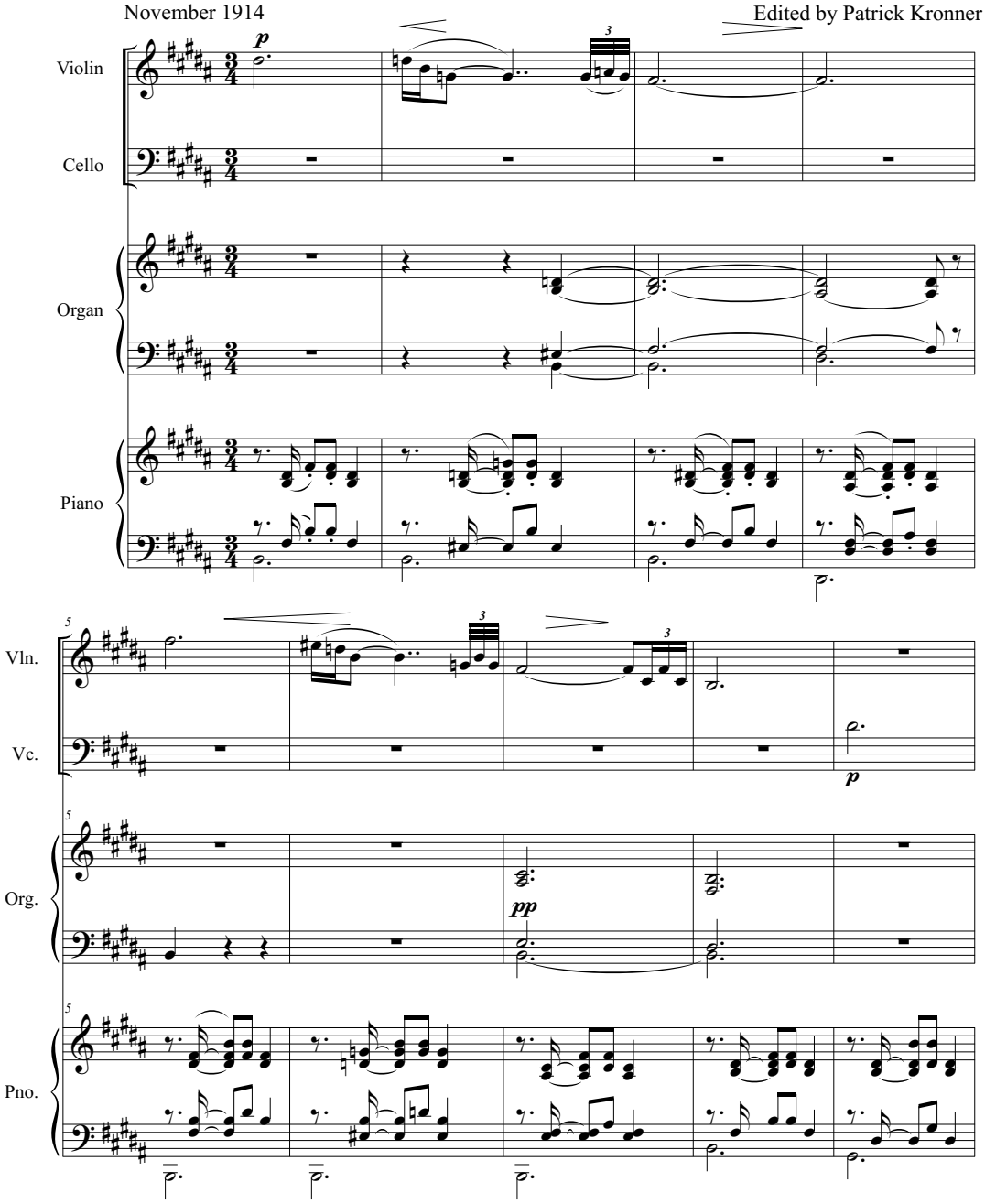
This appendix contains the first editions of two unpublished chamber works with organ, "Character Piece after Omar Khayyám" for violin, cello, organ and piano, and "Sorrow Has Come to this Fair Land" for voice, flute, violin, cell, organ and piano. The Manuscripts for both works are housed at the New England Conservatory Spaulding Library Vault (Vault ML96.F66 M8) and are used with permission. The chamber score bears no tempo indication. The performer may wish to consider the other versions by Foote of this work which are marked "Andante comodo, quarter note = 76" (orchestral version, "Four Character Pieces after The Rubáyát of Omar Khayyám," Op. 48), "Grazioso, quarter note = 72" (piano version, "Five Poems after Omar Khayyam," op. 41.), and "Grazioso, quarter note = 50" (organ version, "Oriental Sketch.")

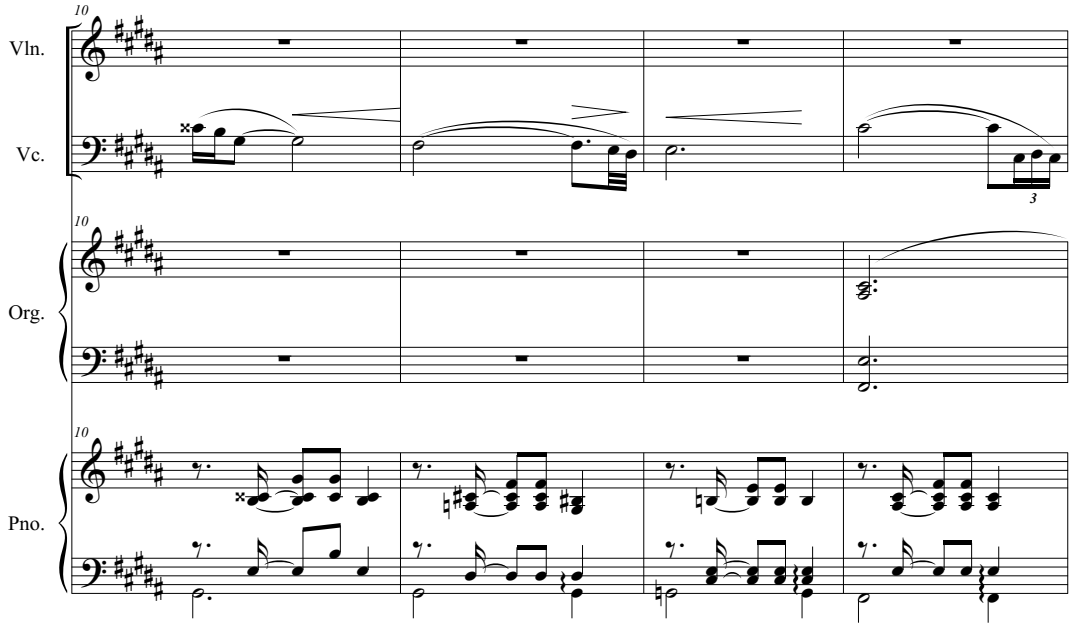
Character Piece after Omar Khayyám

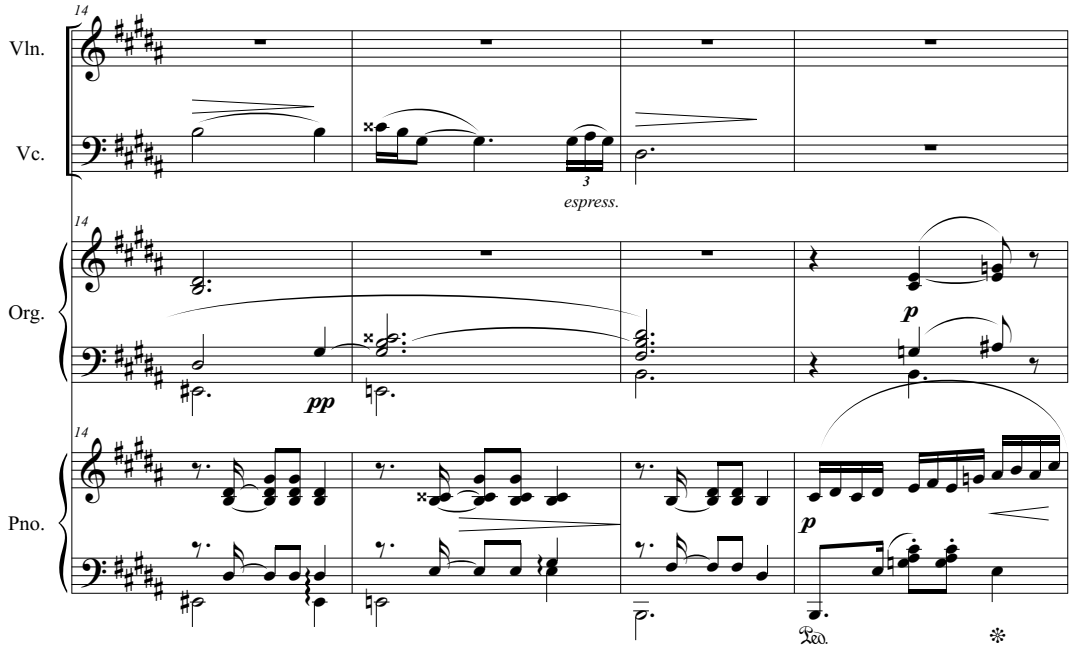
Litte Theatre, N.Y.
November 1914

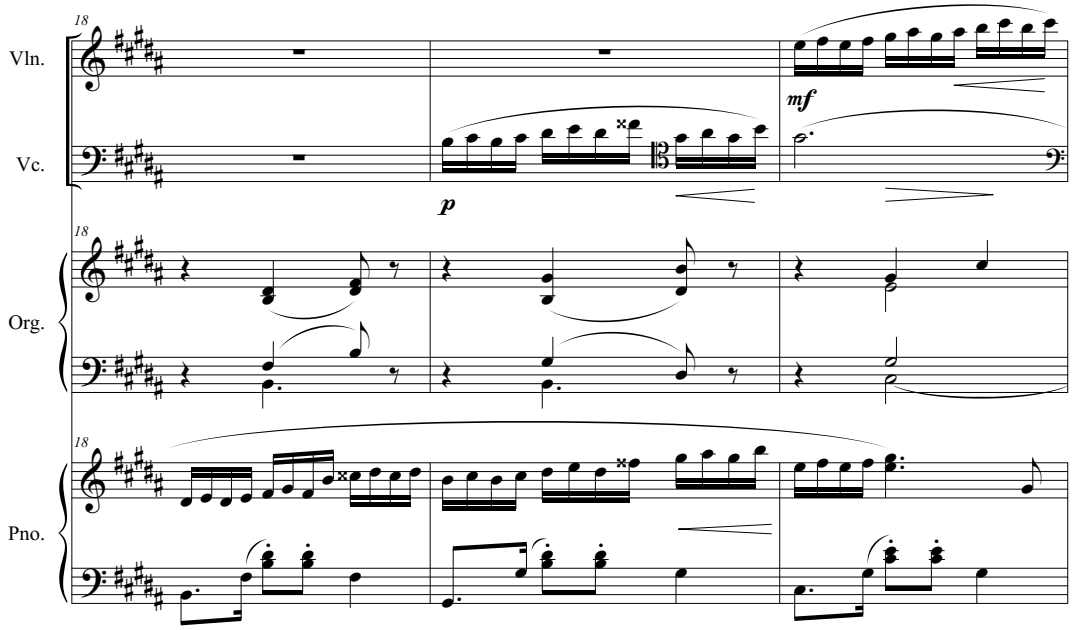
"Iram indeed is gone with all his Rose"

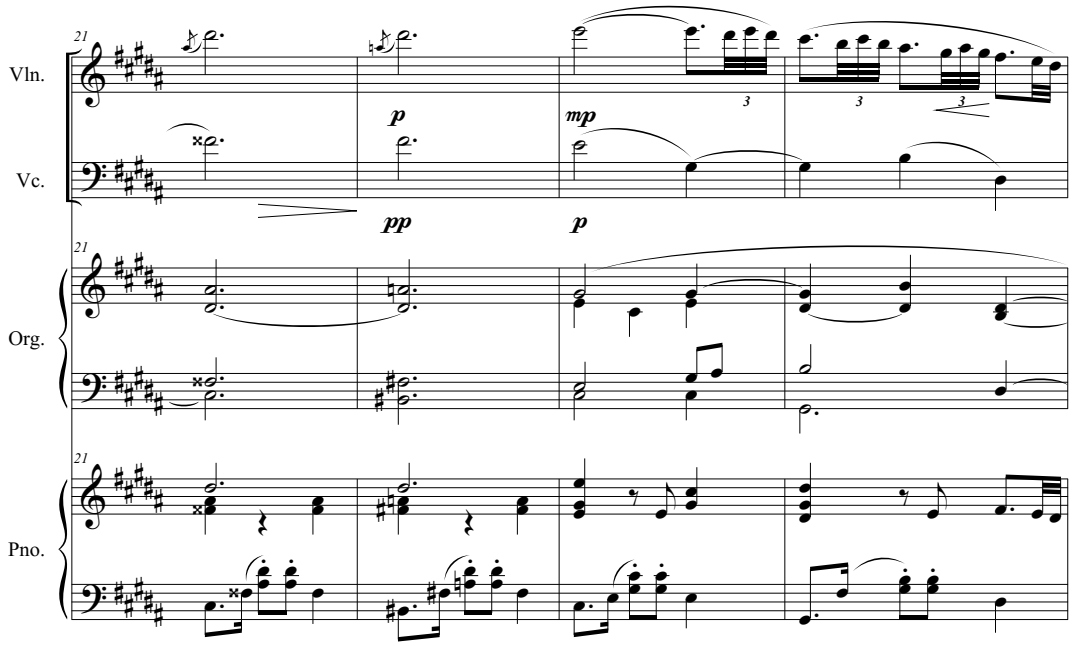
Arthur Foote
Edited by Patrick Kronner

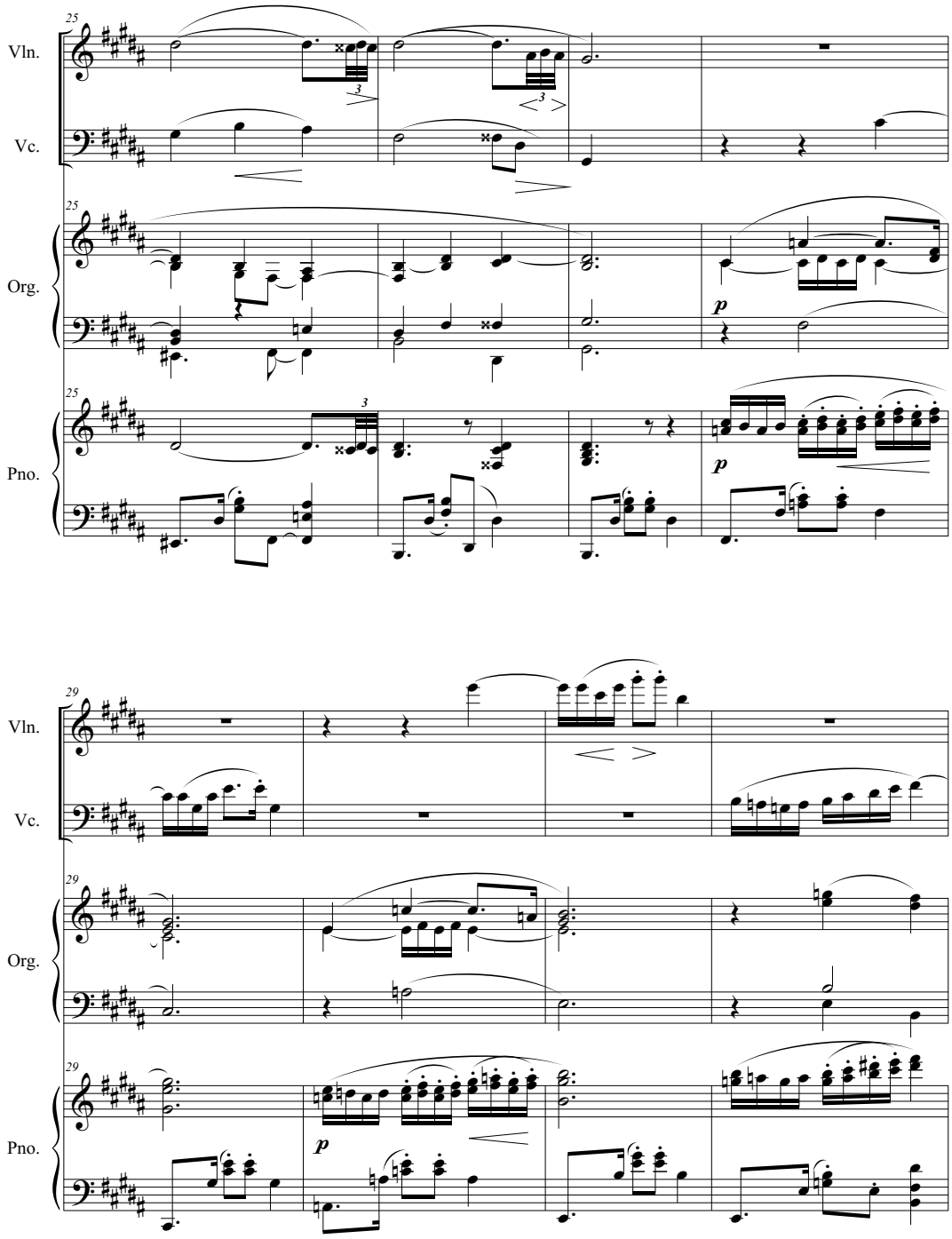


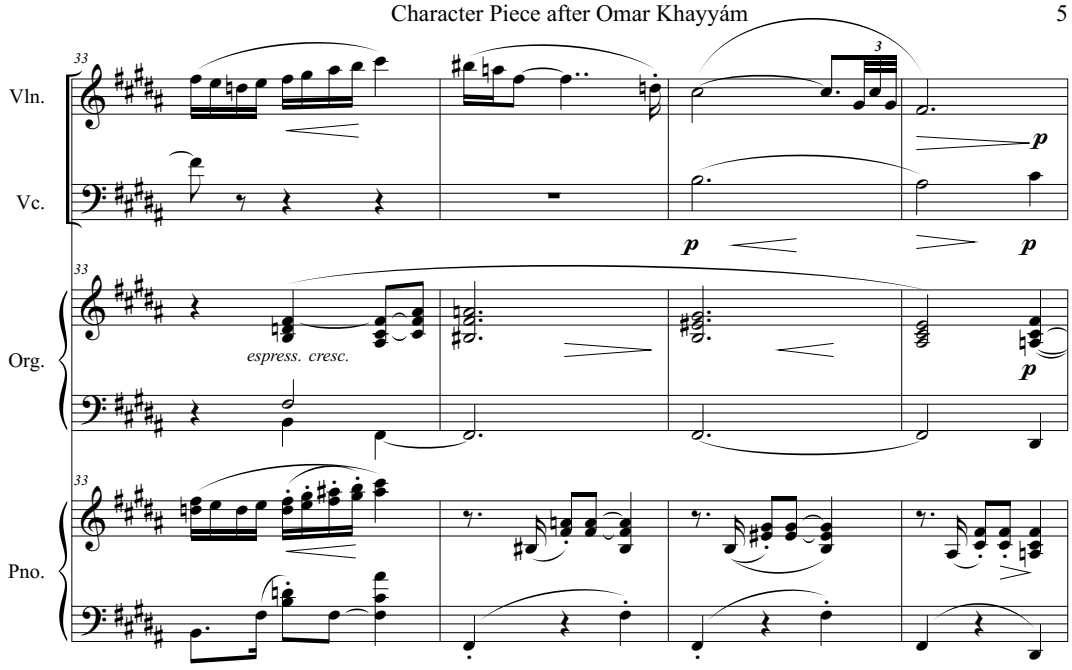

10
Vln.
Vc.
3
10
Org.
10
Pno.

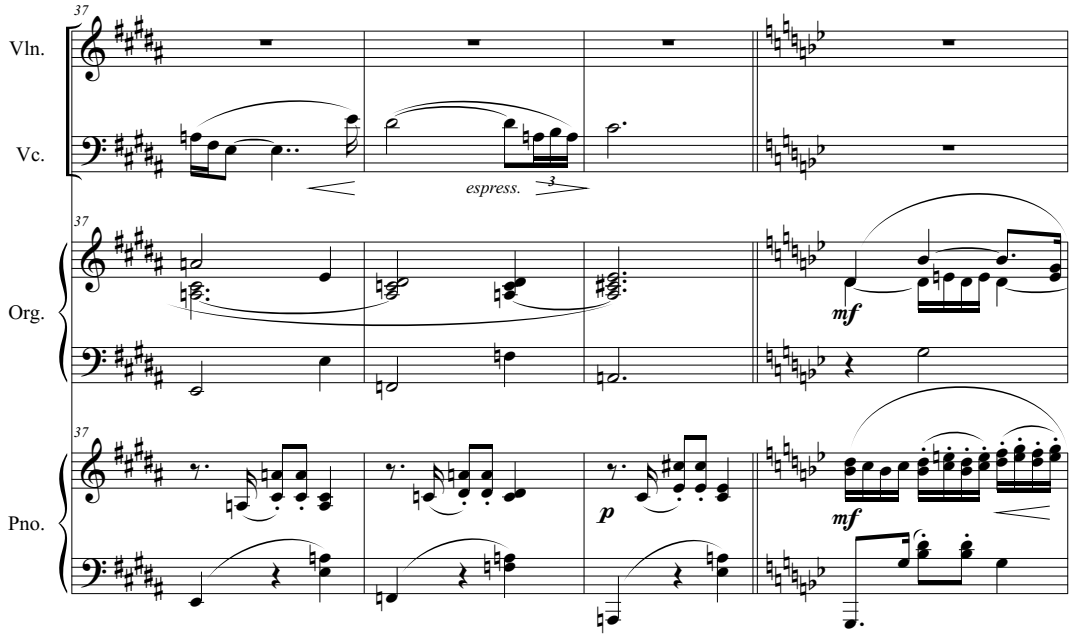

14
Vln.
Vc.
3
espress.
14
Org.
pp
p
14
Pno.
p
Ped.

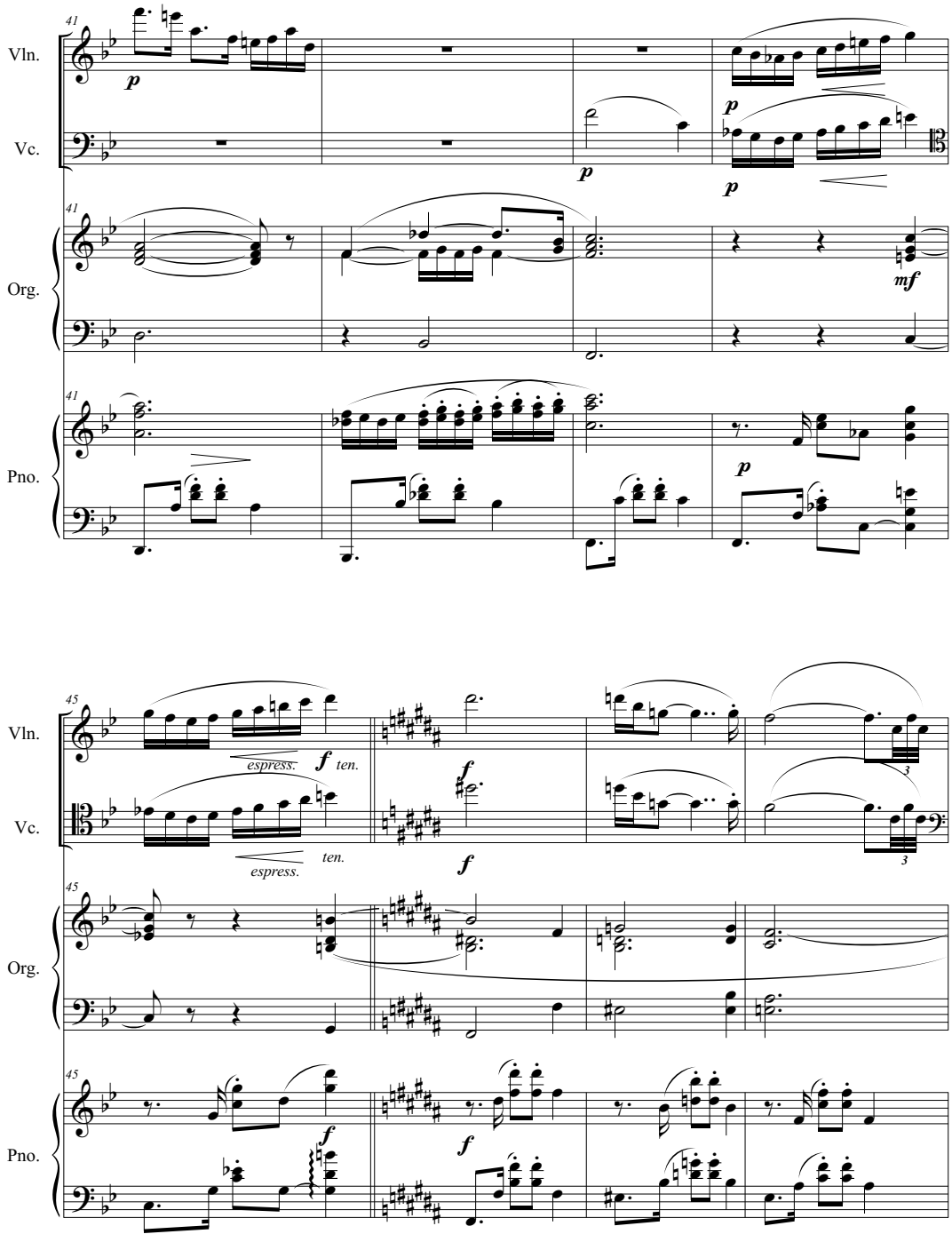

18
Vln.
Vc.
mf
p
18
Org.
18
Pno.

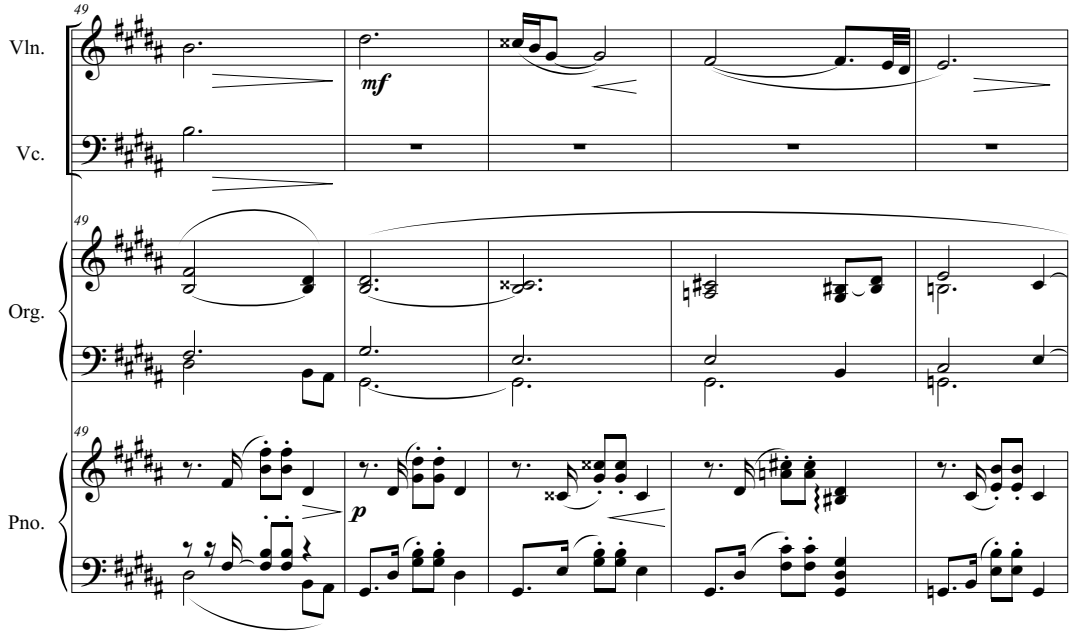

21
Vln.
Vc.
p
mp
pp
p
21
Org.
21
Pno.

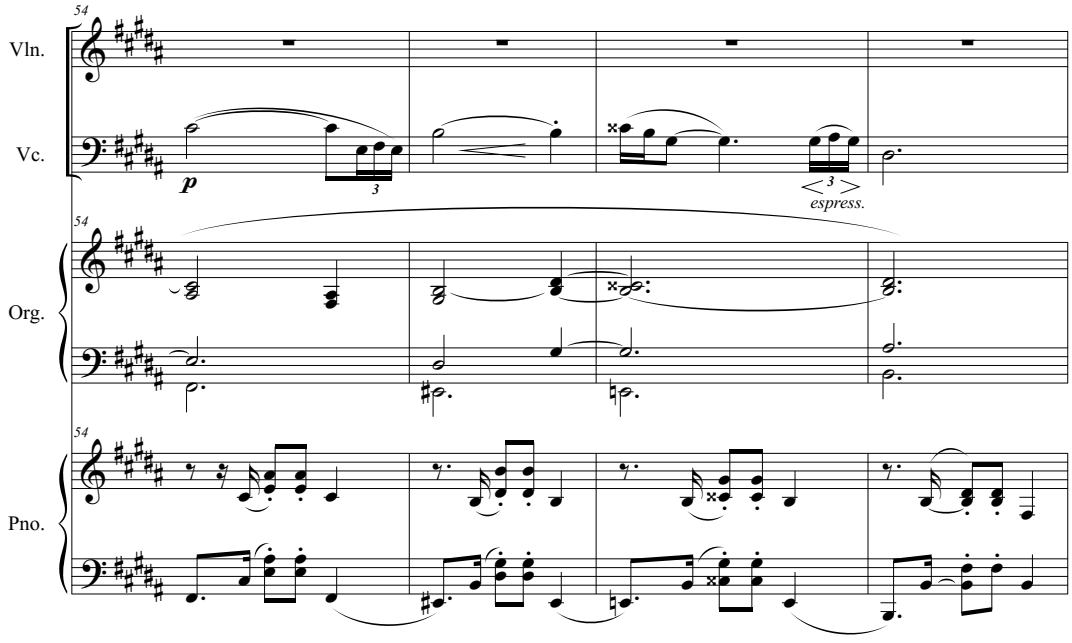

25
Vln.
Vc.
Org.
Pno.
p
29
Vln.
Vc.
Org.
Pno.
p

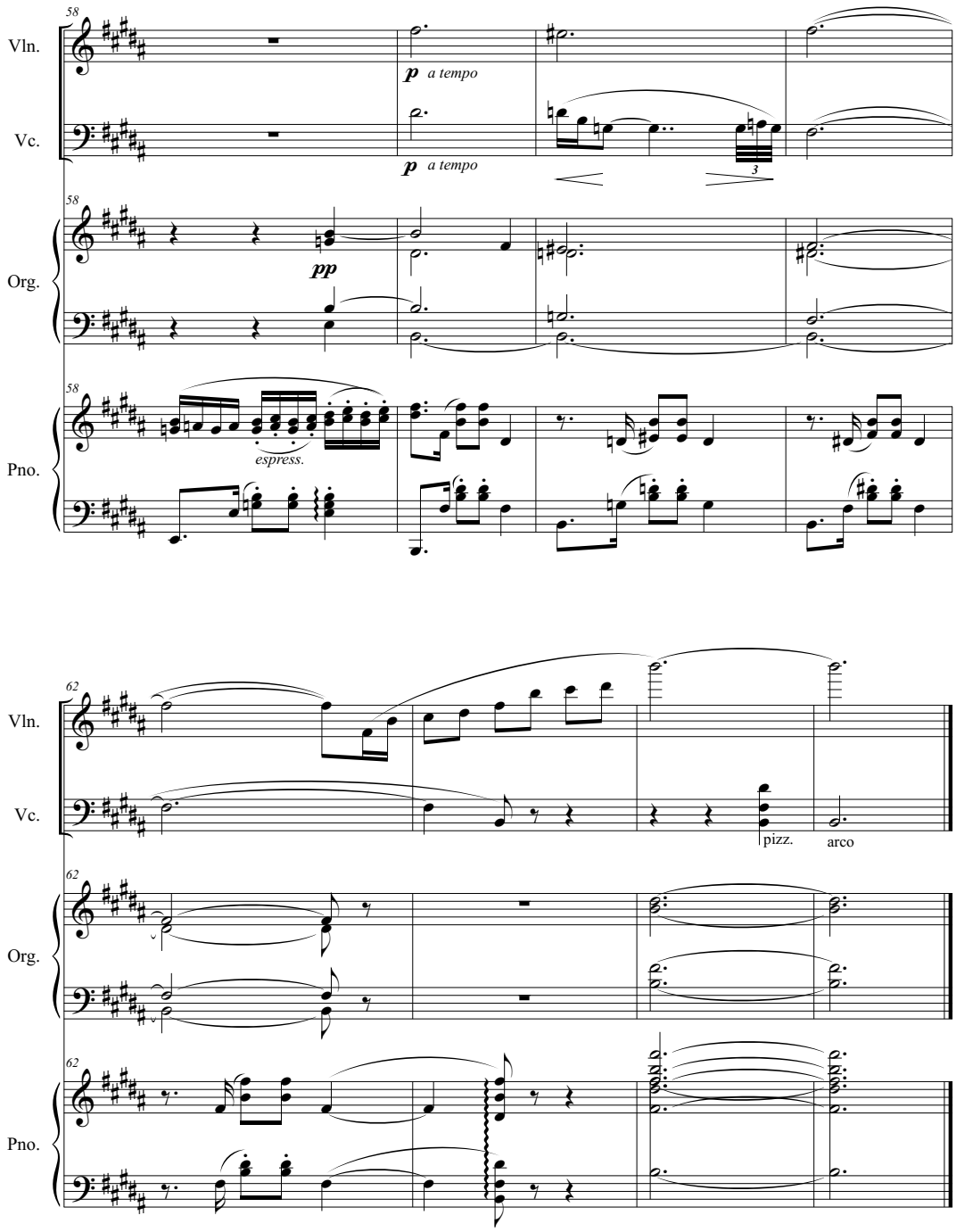

33
Vln.
Vc.
Org.
Pno.
3
p
p
p
espress. cresc.
p


37
Vln.
Vc.
Org.
Pno.
espress.
3
mf
p
mf


41
Vln.
Vc.
Org.
Pno.
p
mf
45
espress.
ten.
f


49
Vln.
Vc.
mf
49
Org.
49
Pno.
p


54
Vln.
Vc.
p
3
3
espress.
54
Org.
54
Pno.

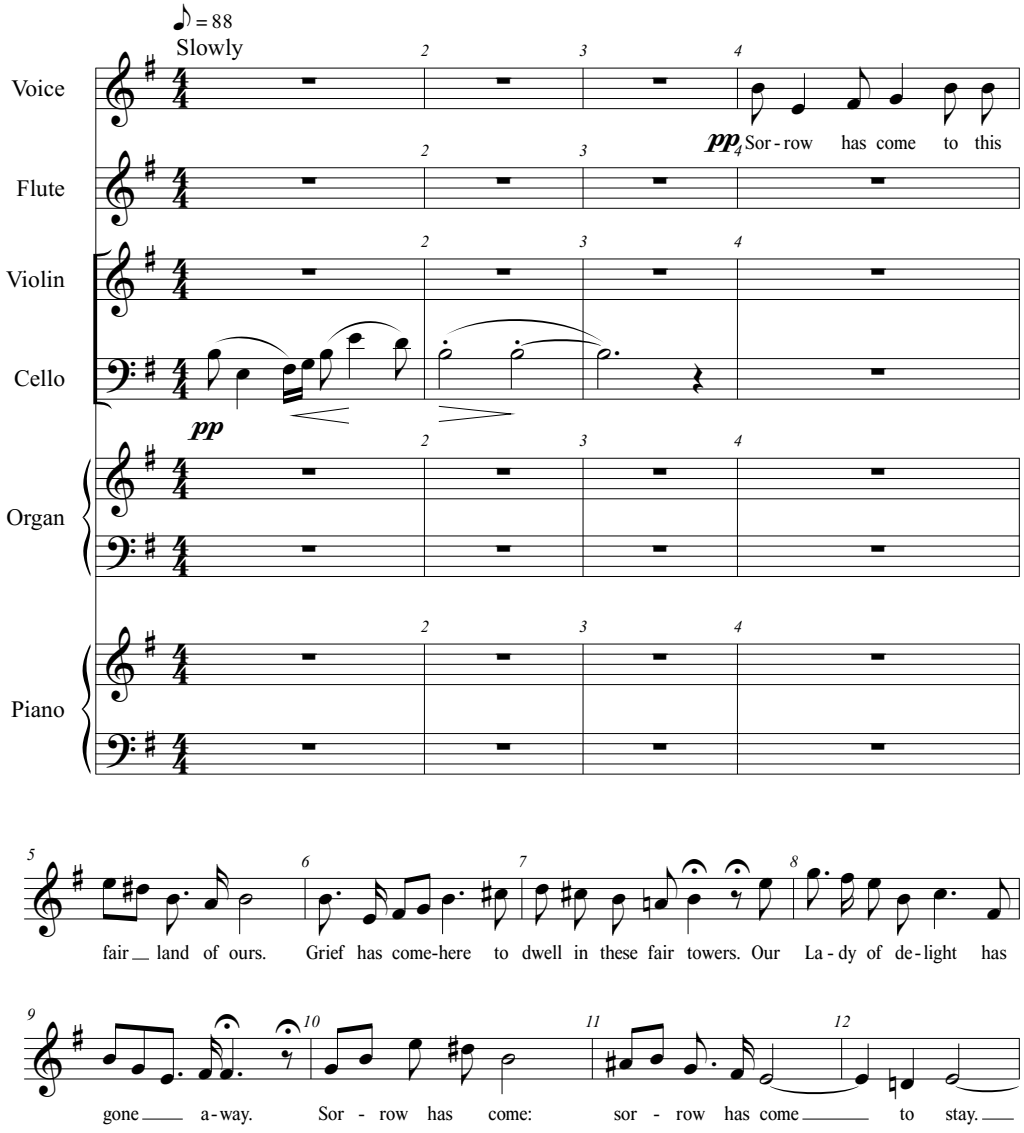

58
Vln.
Vc.
Org.
Pno.
p a tempo
p a tempo
pp
espress.
3
62
pizz.
arco

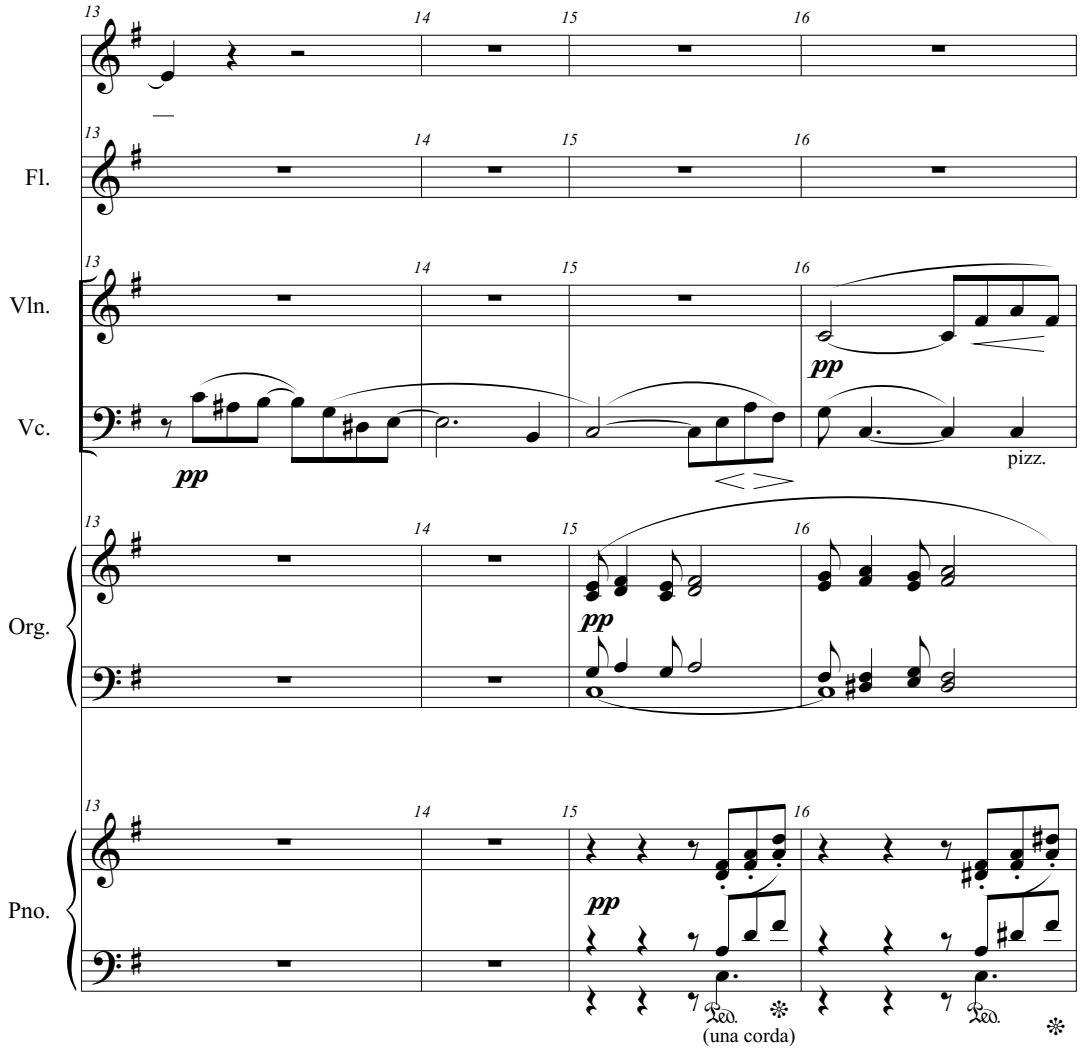
Sorrow Has Come to this Fair Land of Ours

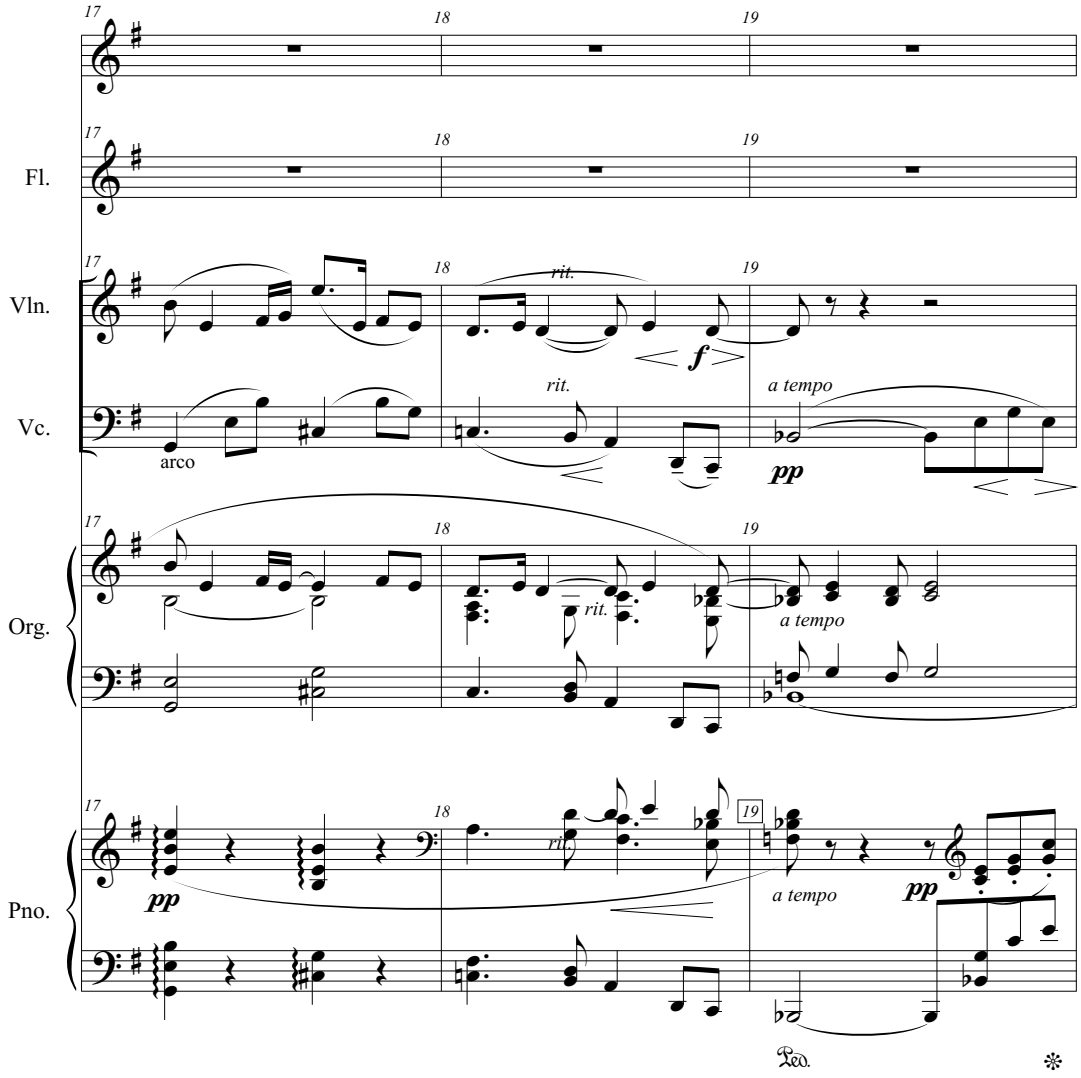
Incidental music for voice, flute, violin, cello, organ and piano

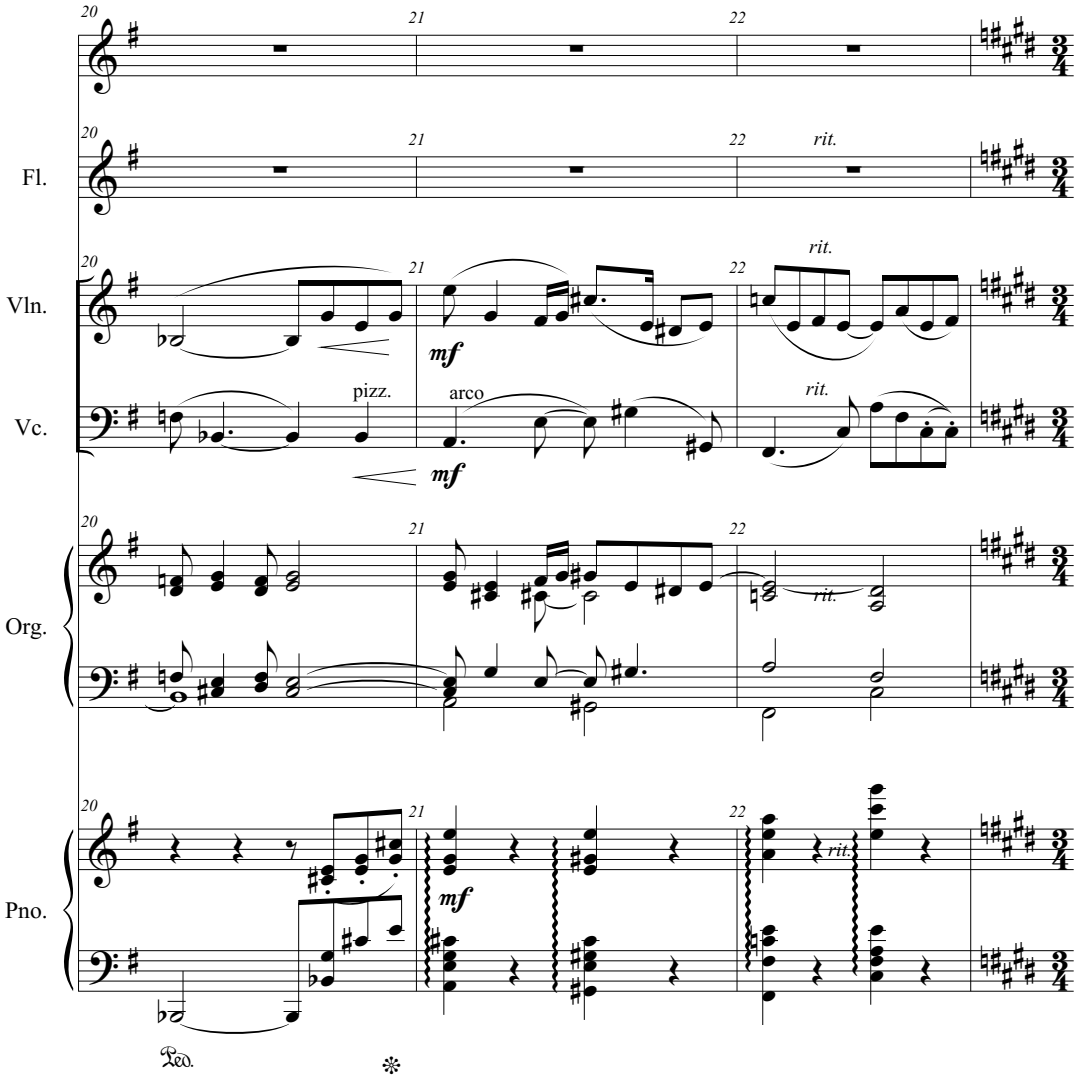
Arthur Foote
Edited by Patrick Kronner

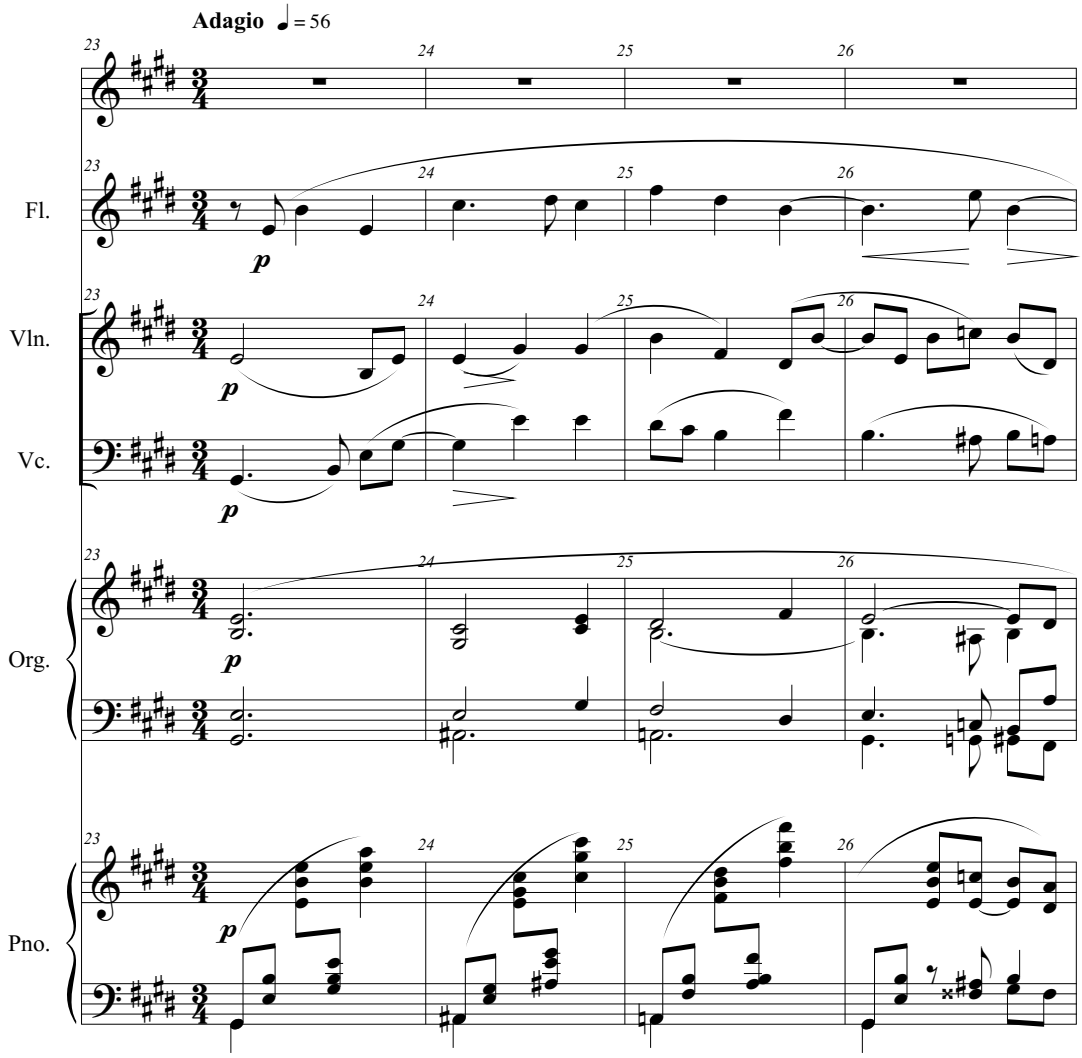
(unidentified text)

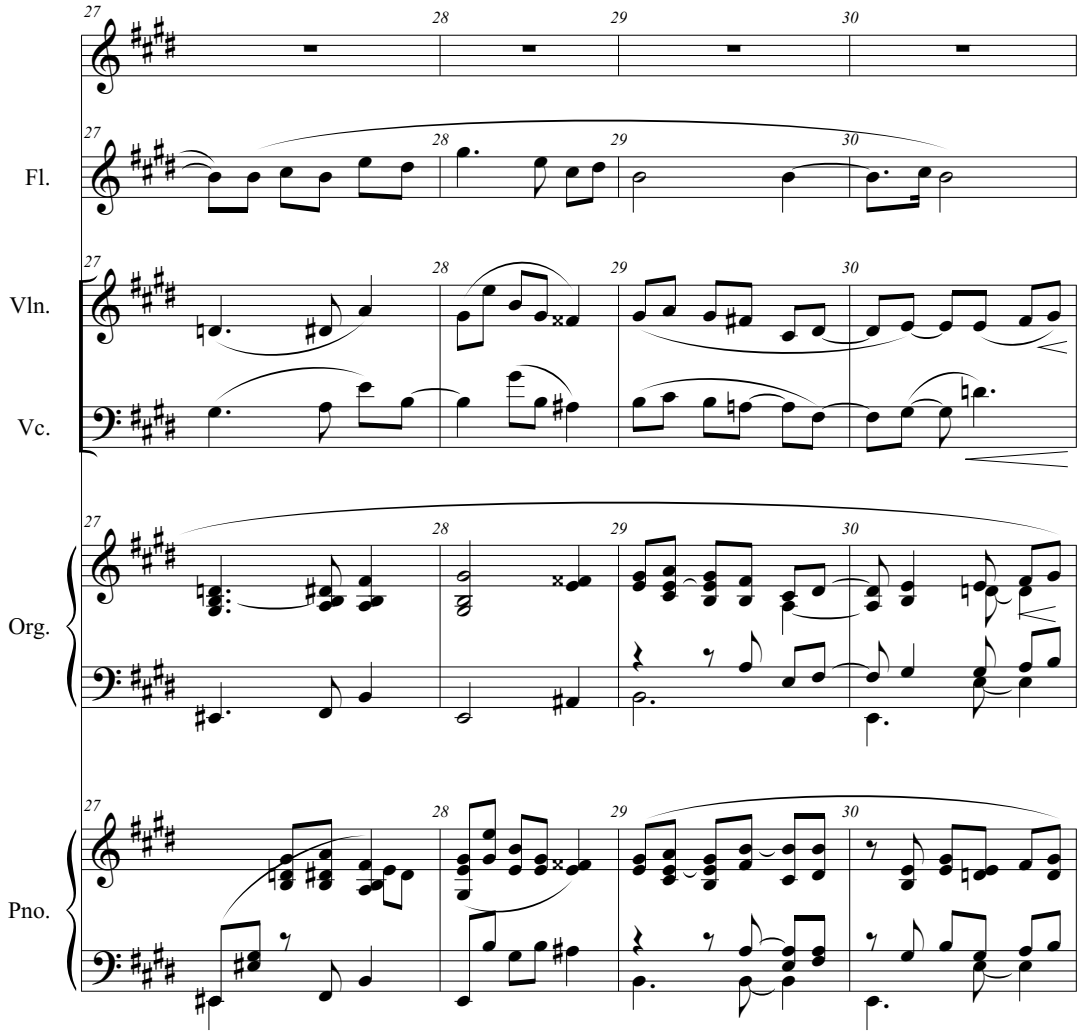


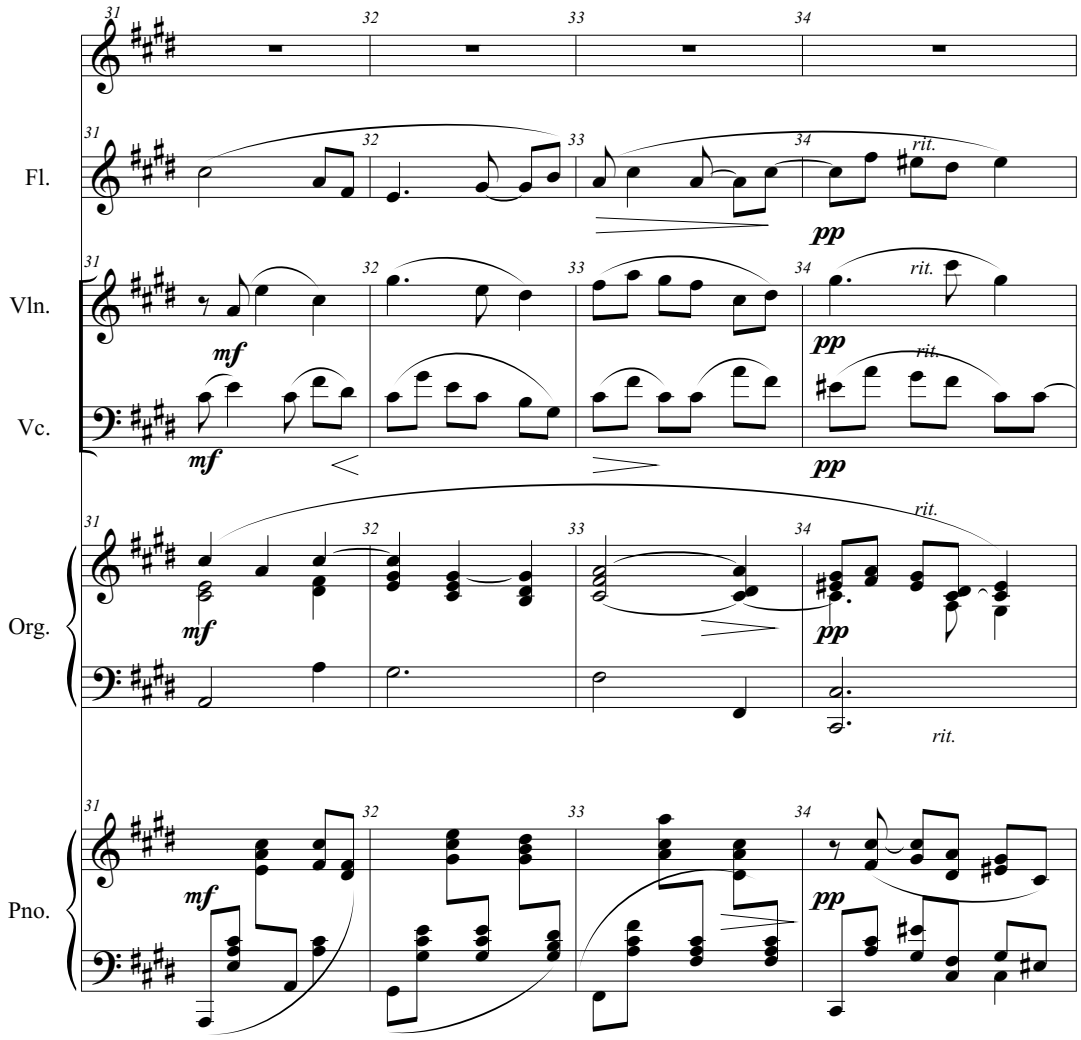

13
14
15
16
Fl.
Vln.
Vc.
Org.
Pno.
pp
pizz.
Ped.
(una corda)

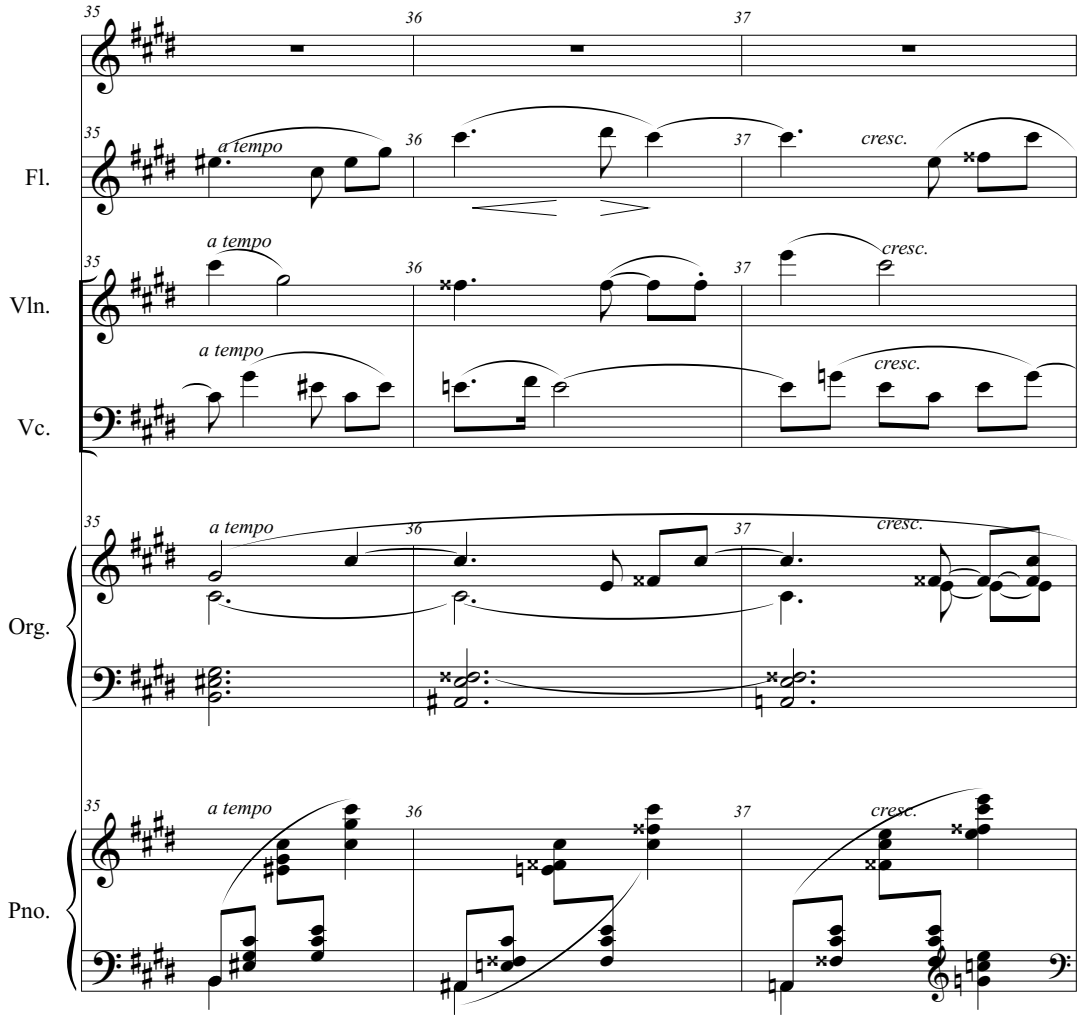

17
18
19
Fl.
Vln.
Vc.
Org.
Pno.
rit.
f
arco
pp
a tempo
Ped.

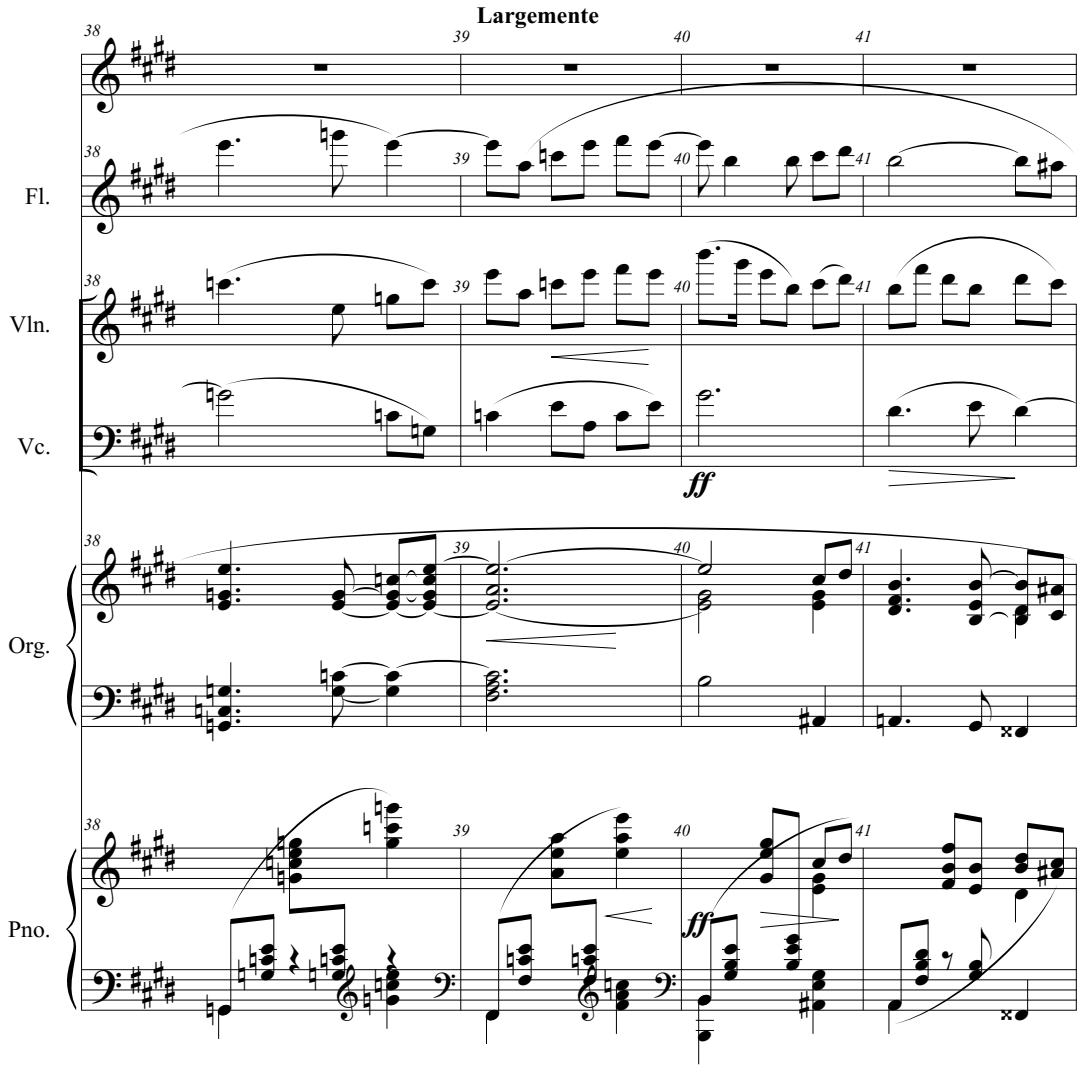

20
21
22
Fl.
rit.
Vln.
mf
rit.
Vc.
pizz.
arco
mf
rit.
Org.
rit.
Pno.
mf
rit.
Ped.

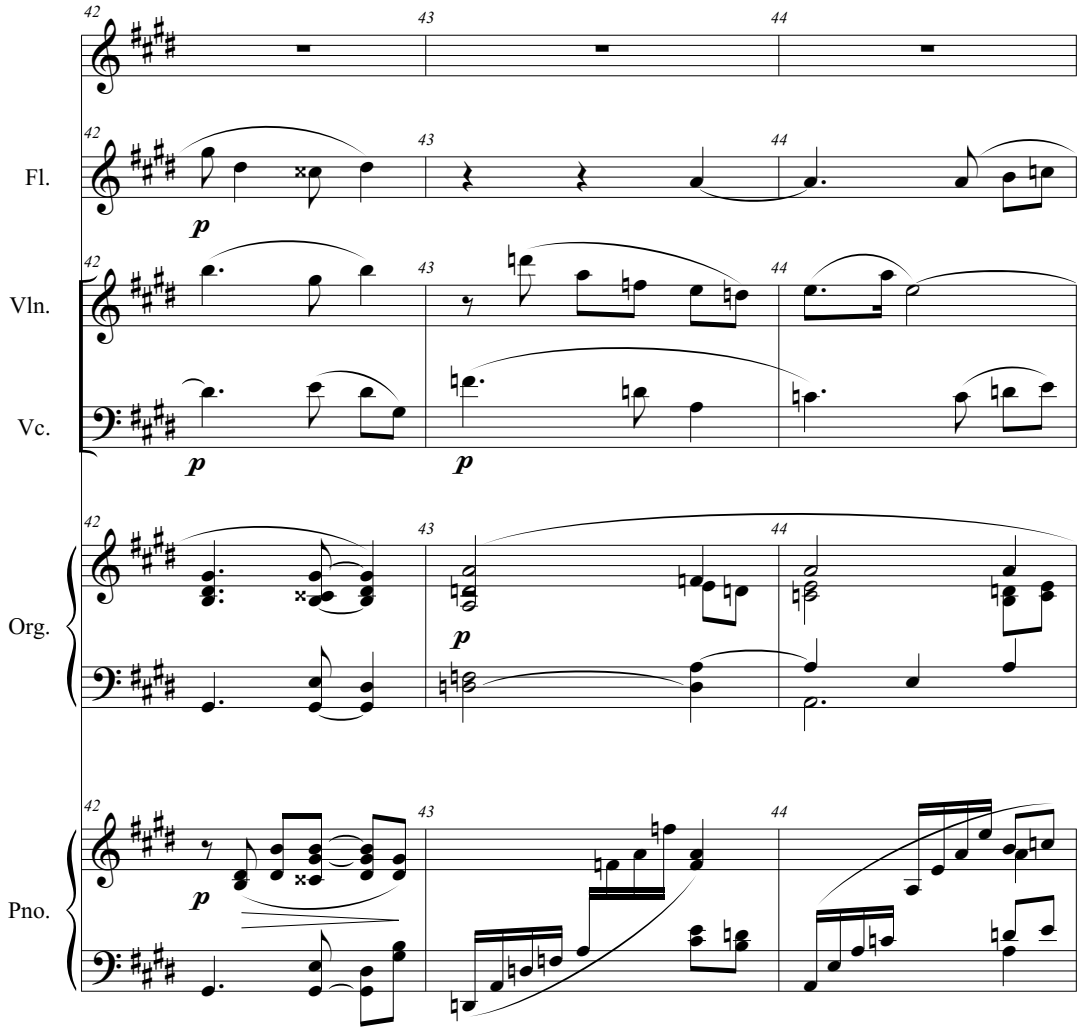

Adagio ♩= 56
Fl.
Vln.
Vc.
Org.
Pno.
23
24
25
26
p

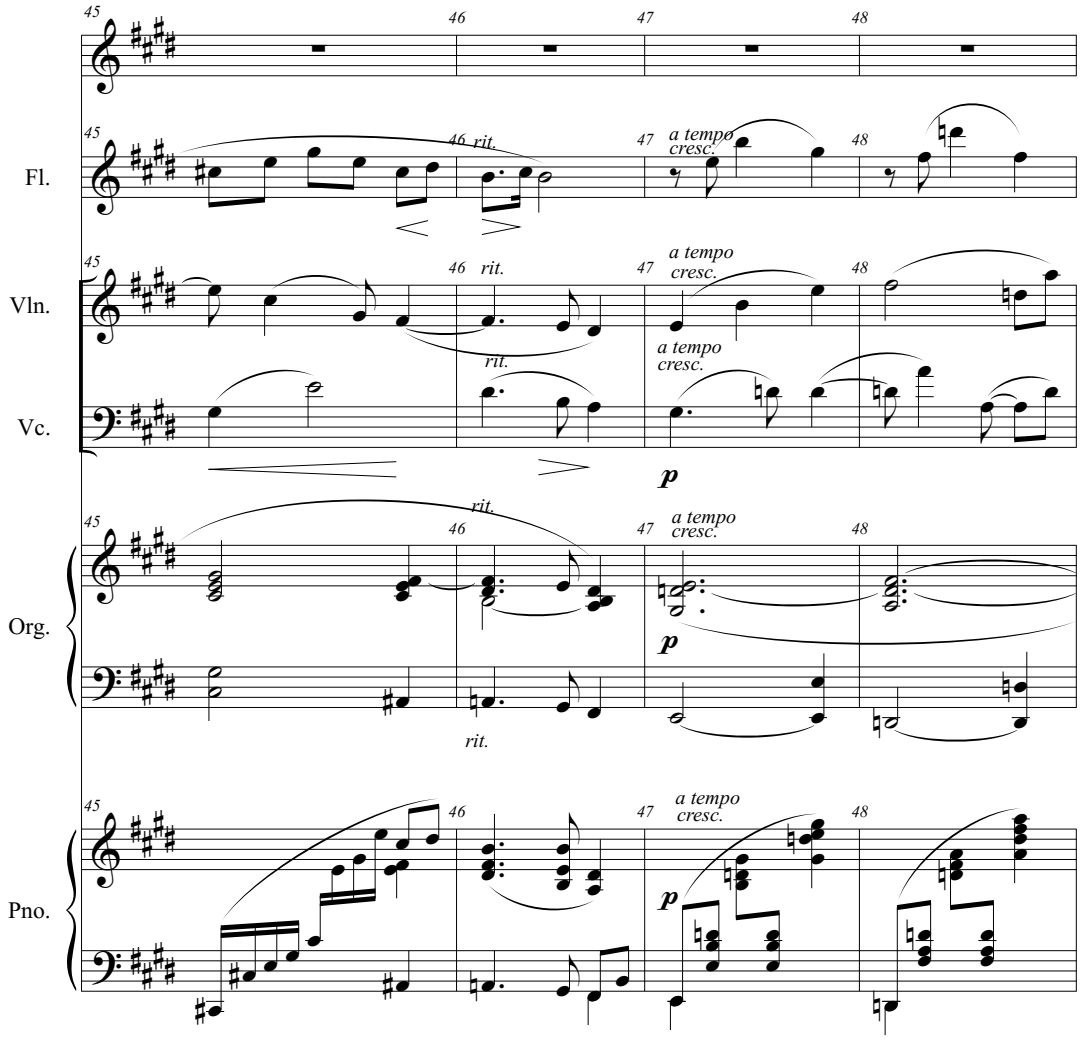

27
28
29
30
Fl.
Vln.
Vc.
Org.
Pno.

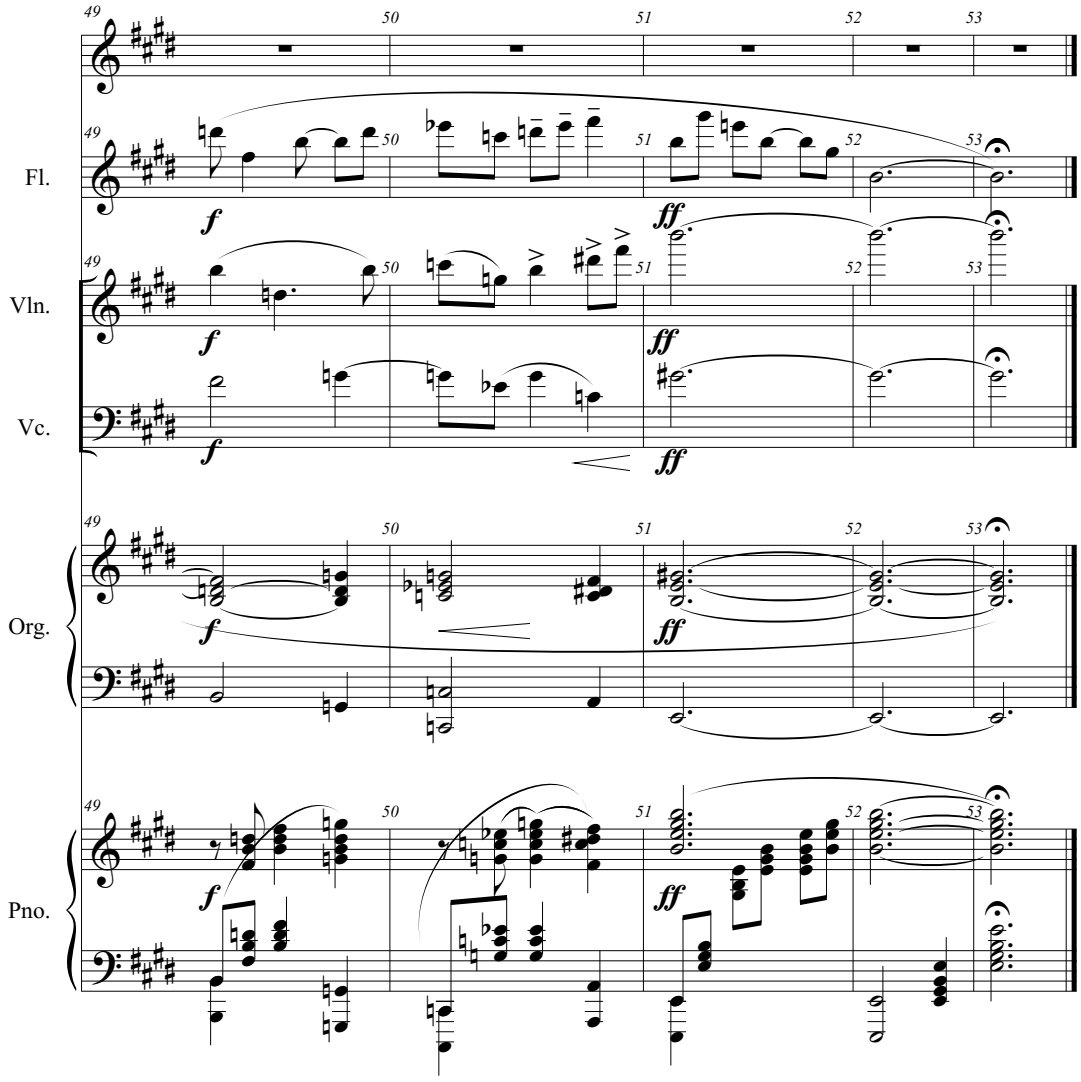

31
32
33
34
Fl.
Vln.
Vc.
Org.
Pno.
mf
pp
rit.


35
36
37
Fl.
a tempo
cresc.
Vln.
Vc.
Org.
Pno.


Largemente
38
39
40
41
Fl.
Vln.
Vc.
ff
Org.
Pno.
ff


42
43
44
Fl.
Vln.
Vc.
Org.
Pno.
p


45
46
47
48
Fl.
Vln.
Vc.
Org.
Pno.
rit.
a tempo
cresc.
p


Fl.
Vln.
Vc.
Org.
Pno.
49
50
51
52
53
f
ff

Appendix I: Discography

Recordings of the Organ Works of Arthur Foote

The American Collection: Rollin Smith plays the 1883 Hilborne Roosevelt.
Rollin Smith, Organ Arts B00J5SKLPC, 2014. CD.
"Cantilena in G," Op. 71, No. 1

Andover Opus 114: Paul Davis Plays.
Paul Davis, AFKA Records SK-562, 2008. CD.
"Christmas," Op. 80

Anthology of American Organ Music, Vol. 2.
Janice Beck, Musical Heritage Society/Orpheus OR A-263, 1971. LP.

Historic Organs of Baltimore.
Organ Historical Society OHS-91, 1995. CD.
"Cantilena in G," Op. 71, No. 1

Historic Organs of Boston.
Organ Historical Society OHS-20, 2003. CD.
"Postlude in C"

Historic Organs of Connecticut.
Organ Historical Society OHS-94, 1997. CD.
"Meditation"

Historic Organs of Maine.
Organ Historical Society OHS-92, 1995. CD.
"Canzonetta," Op. 71, No. 4

Historic Organs of Southeastern Massachusetts.
David Chalmers, Organ Historical Society/Raven OHS-05, 2013. CD.
"Prelude," Op. 50, No. 5

Historic Organs of Philadelphia.
Organ Historical Society OHS-96, 2000. CD.
"Maestoso-Allegro, energico-Maestoso"

Historic organs of Pennsylvania.
Organ Historical Society OHS-03, 2005. CD.
"Nocturne," Op. 50, No. 6

Historic Organs of Seattle: A Young Yet Vibrant History.
Organ Historical Society/Raven OHS-08, 2010. CD.
"Festival March," Op. 29, No. 1 and "Allegretto," Op. 29, No. 2

The Last Rose of Summer and Other Things They Played.
David Craighead, Gothic B003MD5NJK, 1986. LP.
"Tempo di Minuetto," Op. 71, No. 5

Lofty Ambrosia.
Nancy Metzger, Musica Dulce CDMZ10, 1999. CD.
"Night: A Meditation," "Postlude in C," and "Cantilena."

Organ Music in America.
Arturo Sacchetti, Arts Music 47272-2,1996. CD.
"Prelude," Op. 50, No. 5 and "Oriental Sketch."

Organ Music of America II, 1868-1908.
David Chalmers and James E. Jordan, jr. Arts Music 47272 2013. CD.
"Prelude," Op. 50, No. 5.

Organ Suites.
Haig Mardirosian, Cantaur, B00000580X, 2000. CD.
"Suite for Organ in D major," Op. 54

Yankee, Come Home!: A Tour of Seven Historic Organs of Newburyport, Massachusetts.
Marian Ruhl Metson, Raven OAR-190, 1995. CD.
"Oriental Sketch."

Arrangements:
Rondo: Works for Violin & Organ, Vol. 2.
Murray/Lohuis Duo, Raven OAR-230, 1993. CD.
"Cantilena" (arranged by Susan Marchant).

Appendix J:

Errata

Wayne Leupold, "Arthur Foote: The Complete Organ Works," Second Edition, Volume 1 (Boston: Wayne Leupold Editions, 1996).

Page	System/Measure	Error	Correction
36	1/1	"Pedal 16' coupled to Swell"	Pedal 16' coupled to Choir
45	1/2	beat 1, L.H.	Add beam to indicate 8th notes
71	1/2	beat 1, R.H., soprano voice	Add 16th note flags on d#
72	2/3	beat 1, L. H., missing accidental	D-flat, not D-natural

Wayne Leupold, "Arthur Foote: The Complete Organ Works," Second Edition, Volume 2 (Boston: Wayne Leupold Editions, 1996).

Page	System/Measure	Error	Correction
33	2/1	beat 1, R.H., f-sharp	f-natural
42	1/1	beat 3, R.H., 8th note b	quarter note (missing stem)
42	3/3	beat 2, L.H., d-sharp	e-natural

Appendix K: An Overview of Foote's Organ Works

Title	Publication	Key	Form/structure	Usage/characteristics	Difficulty/comparable to:	Technical/pedagogical performance concerns	Comments
Prelude [in C minor]	1888	C minor	Binary (i-V, V-i)	Church/concert prelude	Easy (8 little P&F's- Bach)	Beginning pedal technique (alternating toes and heel-toe.)	Simple piece in Romantic Neo-Baroque style. Comparable to "8 Little Preludes and Fuges" attr. To Bach. Use of small motivic cells with Baroque figures. Romantic 8' registration.
Three Compositions for the Organ, Op. 29	1893						
I. Festival March-*Maestoso, ma con moto*		F major	ABA (I- flatVI - I)	Church postlude/concert piece	Intermediate (marches of Guilmant)	Thick chords in octaves, various touches and articulations, and registration choices.	"Triumphal" march
II. Allegretto- *grazioso*		d minor	ABA coda (i-I-i- I)	Concert work/ character piece/song without words/salon piece	Intermediate (Mendelssohn, *Lieder ohne Worte*)	Lyricism in a solo line; finger substitution/legato, and styalistic registration choices.	Lyrical A section (R.H. solo voice accompanied by L.H. & Ped.)
III. Pastorale- *Allegretto*		B flat Major	ABA (I-vi-I)	Concert/character piece/song without words	Intermediate (Mendelssohn, *Lieder ohne Worte*)	Lyrical melodies, various articulations (over-legato, R.H. staccato chordal accomp. of L.H. melody) running 16th note lines, registration choices	Lyrical, lilting, Tchaikovskian (especially B secton)
Prelude (in A-flat)- *Andantino grazioso*	1893	A-flat Major	ABA	Church prelude/ concert	Easy (Mendelssohn "Organ Sonata No. 1," *adagio*)	Legato, shaping slow phrases, expressive use of Sw. shades, tension through dissonance	Quotes a Greek Orthodox response, effective prelude for church service, meditative
Postlude in [C] Major	1846	C Major	ABA	Church postlude/concert	Intermediate (Mendelssohn "Sonata 2," *Allegro Maestoso*; Guilmant Marches)	Legato manual and pedal octaves, clear dotted-rhythms, staccato articulations, registration choices	Effective postlude for church service
Six Pieces, Op. 50	1902						Mostly practical & simple church pieces
I. Meditation- *grazioso moderato*		G Major	ABA	Church prelude/concert work	Easy (Mendelssohn 6 *Final*)	Legato, lyrical melodies and phrasing, expressive use of Sw. shades	Beautiful church prelude, meditative, lyrical
II. Pater noster- *sostenuto*		modal (e/C)	Binary (i-i-, i-VI)	Church prelude	Easy (hymn-like texture)	Non-legato touch in L.H. arpeggiated figures, L.H. independence, legato solo lines, expressive use of sw. shades	Prayerful, simple hymn texture, modal (aeolian/phrygian), orthodox chant influences
III. Offertory- *tranquilo*	-	A-flat Major	ABA (I-III-I)	Church prelude/concert work	Easy/intermediate (Mendelssohn slow movment. Reminiscent of Faure *Agnus Dei* from "Messe Basse")	Shaping a repeating motive, emphasizing harmonic color changes, legato phrasing, limited pedal use (good begining organ piece for a pianist), expressive use of Sw. shades, articulating independent voices played by one hand	Beautiful, simple, tranquil, meditative, motivicaly based (rare in Foote's organ works), limited pedal use, attractive and subtle use of third-relation tonalities

Title	Publication	Key	Form/structure	Usage/characteristics	Difficulty/comparable to:	Technical/pedagogical performance concerns	Comments
IV. Intermezzo -*molto moderato*		g minor	ABA (i-III-i) (classical minuet)	concert work	Intermediate (Schumannesque, Brahmsian cross-rhythms)	Cross rhythms, differing rhythms and articulations in manuals and pedals, clean/quick motion between manuals	Brahmsian characteristics (almost Hungarian Dance-like), "appassionato" and scherzo qualities
V. Prelude - *moderato*		E-flat Major	ABA coda (I- V[iii]-I)	Concert work/church prelude	Easy/intermediate (prelude *à la* Vierne)	Shaping long and slow phrases, emphasizing chromaticism and color, legato, expressive use of Sw. shades	Colorful and expressively Wagnerian use of third relations, harmonic influences of Vierne or Franck, *traumerei/reverie/romance* qualities
VI. Nocturne- *molto moderato*		b minor	ABA coda (ABCDABD)	Concert work	Intermediate (character piece, pianistic, Chopinesque)	Use of 4 contrasting textures/affects	Character piece, Chopinesque, salon piece
Suite in D, Op. 54 (1904)	1904	D m/M	4 movement Suite	Concert Work/ church preludes and postludes	Intermediate and Difficult (Rheinberger Sonatas)	Registration is not indicated. Discussions about performance practice of Foote's era required.	Foote doesn't specify exact registration, more like a sonata than a suite, cyclic
I. Maestoso		D minor	Introduction and Sonata-allegro	Concert work/church postlude	Difficult	Quick 32nd-note octaves, virtuosic pedal and manual cadenzas, fast arpeggiated chords, independent lines and articulations within one hand	Grand introduction (French Overture), influences of Rheinberger, Bach, Tchaikovsky, use of modal harmonies
II. Quasi Menuetto		B-flat Major	ABABA Coda	Concert work	Intermediate	Rapid 16th-note staccato passagework, various other articulations, 16th -note Pedal scales	Alternating 2/4 and 3/4 measures ("quasi menuetto"), playful, elegant
II. Improvisation -*Andantino expressivo*		g minor		Concert work/church prelude	Intermediate	Creating an improvisatory/free flowing performance, control of articulation and motion between manuals in the chordal "hocket" section	Reminiscent of modal Tchaikovskian melodies, haunting melody, nostalgic feel, prayerful at times, restless at times
IV. Allegro comodo		D major		Concert work/concert finale/church postlude	Difficult	Shaping and articulating long extended phrases, toccata textures, virtuosic/pianistic manual passages	Thrilling major-mode ending to the Suite ("darkness into light"), superimposition of A and B themes *à la* Franck, cyclic *à la* Beethoven, B theme reminiscent of Saint-Saens' *Danse Macabre*

Title	pub. year	Key	Form/structure	Usage/characteristics	Difficulty/comparable to:	Technical/pedagogical performance concerns	Comments
Night, a Meditation, Op. 61- *Andante expressivo*	1907	F major	ABA	Concert work	Intermediate (simpler Vierne slow movements)	Expressivity, beautifully phrasing and pacing a line, building a crescendo through touch and swell shades, over-legato	Late Romantic/Wagnerian influences, prolongation of resolutions and phrases, colorful chromaticism, melancholic, evocative, also exists in a piano version with the quote "And leaves the world to darkness and to me" from Thomas Gray's poem of 1750: "Elegy to a Country Churchyard"
Seven Pieces, Op. 71	1912						
I. Cantilena in G- *Andantino expressivo* (arr. from *String Serenade, op. 25*)		G major	ABA	Church or wedding prelude/concert work	Intermediate (Bach *Air on the G String*)	Careful fingering to play multiple lines and articulations within one hand	Inspired by *Bach's Air on the G String*, Baroque style, great church or wedding prelude, one of Foote's favorite pieces
II. Solemn March- *Maestoso*		e minor	ABA	Church postlude/concert	Intermediate/difficult	Pedal and manual octaves; maintaining legato line while playing thick chords in octaves	Strong and majestic march, modal, contrasting B-section à la"Russian bells," avoidance of perfect cadences evokes Renaissance modality
III. Sortie in C Major- *Molto Maestoso*		C Major	ABA	Church postlude/concert	Intermediate/difficult (Mendelssohn "Sonata 2," Allegro Maestoso; Guilmant Marches)	Some contrapuntal writing, octaves, thick chords	Rare contrapuntal passages in B section, rare use of a cadential trill, modal, third-relations, *grandioso/serioso*
IV. Canzonetta- *Allegretto moderato*		a minor	ABA	Concert work	Intermediate (character piece, pianistic, Chopinesque)	Various specific articulations/touches indicated in score; shaping a solo melody line; exploring contrasting registrations	Pianistic character piece, attractive melody, multiple textures, modal influences, superimposition of some B material in the return of A theme, colorful /attractive work for concert program
V. Tempo di Minuetto- *Grazioso moderato*		g minor	Minuet and trio	Concert work	Intermediate (Schumannesque/Brahms-ian/classical minuet)	Contrasting articulations, playful quality, disjunct and staccato L.H. lines	Attractive melodies, playful, charming, classical form, great concert piece
VI. Communion- *Andante molto espressivo*		E major	ABA	Church prelude/ concert	Easy/intermediate (Widor slow movement)	Expressivly playing legato pedal solo, articulating independent voices in polyphonic lines	Beautiful communion piece, prayerful, polyphonic/fugal writing in A theme, Russian chant style in B section with added color of Romantic third-relations, specifies cresc. pedal

Title	pub. year	Key	Form/structure	Usage/characteristics	Difficulty/comparable to:	Technical/pedagogical performance concerns	Comments
VII. Toccata- *Allegro gaiito*		e/G (modal)	(ABA)	Concert work/church postlude	Difficult (*Final* to Mendelssohn "Sonata No. 1" and similar toccatas)	Virtuosic demands, simultaneously playing multiple textures and articulations in one hand, active pedal line and pedal cadenzas	Exciting concert work, toccata texture, long Romantic phrases, modal, "Russian bell" influences, texture similar to the second theme of Rachmaninoff's *Prelude in C# minor;* contrasting chorale-like B theme
Deux Pièces	1914						
I. Marche- *Andante con moto*		E-flat major	ABA	Church prelude	Easy (optional pedal, *à la* Guilmant harmonium pieces)	Great pieces for beginning organist to work on manual techniques/articulations	Contemplative, solemn march
II. Communion- *Andante espressivo*		d minor	ABA	Church prelude/communion	Easy (optional pedal, à la Guilmant harmonium pieces)	Great pieces for beginning organist to work on manual techniques/articulations	contrapuntal, contrasting chorale B theme; nice for communion or prelude
Christmas, Op. 80	1919	A Major	Introduction and medley of 3 carols	Christmas prelude/postlude, concert work	Intermediate/difficult	Various techniques, textures, articulations and styles with each carol	Colorful concert piece or Christmas prelude/postlude
Oriental Sketch [Op. 41, No. 5]- *Grazioso*	1923	B Major	ABA	Concert work/ character piece/song without words/salon piece	Easy/intermediate (character piece/sketch)	Legato melodies, phrasing, scalar thirds in R.H.	Rare use of "exoticism," colorful character piece, attractive melody, exists in many other arrangements by Foote (orch., piano, chamber)

Bibliography

"Ann Arbor Festival: Fifth Festival Concert," *The Music News* 10, no. 18 (May 3, 1918): 23.

"From Organ Recital Programs," *The New Music Review* 9 (1909): *236.*

"Musical Boston: Its Orchestras, Clubs and Musical Institutions." *Music and Drama* (June 3, 1882): 3.

"Organ Recital by Joseph Bonnet." *The Scarsdale Inquirer* (May 22, 1920): 1.

"Real Value of Negro Melodies." *New York Herald* (May 21, 1893): 28.

Aeolian-Skinner Archives, "Boston, Massachusetts: First Church, Unitarian." Accessed December 2, 2016, http://aeolianskinner.organsociety.org/Specs/Op00551.html.

Apthorp, William F. "B. J. Lang." *Music: A Monthly Magazine* (August, 1893): 347-364.

Audsley, George Ashdown. *Organ Stops and Their Artistic Registration.* New York: The H.W. Gray Co., 1921.

Baldwin, Samuel Atkinson. *The Story of the American Guild of Organists. N*ew York: H. W. Gray, 1946.

Brown, Howard Mayer and Stanley Sadie, ed. *Performance Practice: Music after 1600.* New York: W. W. Norton and Company, Ltd., 1990.

Cipolla, Wilma Reid. *A Catalog of the Works of Arthur Foote: 1853-1937.* Detroit: The College Music Society, 1980.

Dickenson, Clarence. *The Technique and Art of Organ Playing.* New York: The H. W. Gray Co., 1922.

Downes, Olin. "The Music of Arthur Foote." *New York Times* (April 18, 1937).

Dwight's Journal of Music: A Paper of Art and Literature, XXIV (1864). Edited by John S. Dwight. Boston, 348. Quoted in Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 194.

Ellis, Arthur B. *History of the First Church in Boston.* Boston: Hall and Whiting, 1881.

Farnam, Lynnwood. “First Church in Boston, Built by Hutchings.” Lynnwood Farnam Papers- Series 1: Organ Specifications c. 1900-1928, Volume 6 (MSS20). Curtis Institute of Music Library, Philadelphia.

Faucett, Bill F. *George Whitefield Chadwick: The Life and Music of the Pride of New England*. Boston: Northeastern University Press, 2012.

Foote, Arthur and Mary W. Titleston, ed. *Hymns for Church and Home.* Boston: American Unitarian Association, 1904.

Foote, Arthur and Walter R. Spalding. *Modern Harmony in Its Theory and Practice.* Boston: A. P. Schmidt Co., 1936.

Foote, Arthur, ed. *The Book of Chants.* Boston: American Unitarian Association, 1893.

_____. *The Theory of Music*. London: Irving Squire,1908.

Foote, Arthur. “Thirty-Five Years of Music in Boston.” *Harvard Musical Review*, October 1912.

_____. “A Near View of Mr. Lang.” *Boston Evening Transcript*, May 1, 1909.

_____. “Better Church Music in New England.” *Singing*, December, 1926.

_____. “Comments and Reflections.” *American Organist,* October, 1921.

_____. “My Best Organ Compositions vs. My Best Sellers.” *American Organist,* November 1919.

_____. “The Guild Examinations and Their Importance to the Practical Organist.” *New Music Review,* February, 1915.

_____. *An Autobiography.* Edited by Wilma Reid Cipolla. New York: Da Capo Press, 1979. Foote, Arthur. Letters, Music, Scrapbooks. The Library of Congress, Music Division, Washington, D.C.

_____. Scrapbook, 1869-1876. Harvard University Archives, Cambridge, MA, Shelf no. HUD 874.27F.

_____. *Some Practical Things in Piano Playing.* Boston: Arthur P. Schmidt, 1909.

Foote, Henry Wilder. *Hymns of the Church Universal.* Edited by Arthur Foote and Mary W. Titleston. Boston: J. Wilson and Son, 1890.

Hascall, Wilbur F. “Arthur Foote.” *American Organist* (June 1918): 300-301.

Hull, Eaglefield. *Organ Playing: Its Technique and Expression.* London: Augener, 1911. Quoted in *Performance Practice: Music after 1600.* Edited by Howard Mayer Brown and Stanley Sadie (New York, NY: The Macmillan Press, 1989).

Irwin, Stevens. *Dictionary of Pipe Organ Stops.* New York: Schirmer Books, 1983.

Jacobi, Frederik. "Homage to Arthur Foote." *Modern Music* (May-June, 1937). Reprinted in *Arthur Foote, An Autobiography,* ed. Wilma Reid Cipolla (New York, NY: Da Capo Press, 1979).

Kopp, Frederick Edward "Arthur Foote: American Composer and Theorist." PhD diss., Eastman School of Music, 1957.

Ledbetter, Steven and E. Douglas Bomberger. "Lang, B. J." *Grove Music Online/Oxford Music Online*. Oxford University Press. Accessed January 30, 2016. http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2250006.

MacDougall, Hamilton C. "Arthur Foote's Life Comes to a Close." *Diapason* (May 1, 1937): 3.

Mason, Redfern. "The Passing of Arthur Foote." *Boston Evening Transcript*, April 17, 1937. Quoted in Tawa, Nicholas E. *Arthur Foote: A Musician in the Frame of Time and Place*. Lanham, MD: Scarecrow Press, 1997.

Matthay, Tobias. *The Act of Touch in All its Diversity: An Analysis and Synthesis of Pianoforte Tone Production.* London: Longmans, Green and Company, 1903.

Matthews, William Smythe Babcock. "Clarence Eddy." *Music: a monthly magazine devoted to the art, science, technic and literature of music* 7 (March, 1895): 504.

Memorials of the History for Half a Century of the South Congregational Church, Boston. Boston: Franklin Press: Rand, Avery and Company, 1878.

Milligan, Harold Vincent. "Organ Works of Arthur Foote: Compositions of American Writer Analyzed and Appraised." *Diapason* 10 (April 1919): 3.

Mollenhauer, William T. "A Reply to Dr. Dvořák and his Negro Melodies." *American Art Journal* 61, no. 10 (June 17, 1893): 224. Quoted in Faucett, Bill F. "George Whitefield Chadwick: The Life and Music of the Pride of New England." Boston: Northeastern University Press, 2012.

O'Day, Edward F. "Varied Types XXIX: Arthur Foote." *Town Talk: The Pacific Weekly* (July 8, 1911): 7.

Ochse, Orpha. *The History of the Organ in the United States.* Bloomington, IN: Indiana University Press, 1975.

Ogasapian, John. "Eugene Thayer." *Grove Music Online/Oxford Music Online*. Oxford University Press. Accessed November 6, 2016. http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/27775.

Osborne, William. "Eddy, Clarence." *Grove Music Online*/*Oxford Music Online*. Oxford University Press. Accessed December 2, 2016. http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/A2240774.

_____. *Clarence Eddy (1851-1937): Dean of American Organists.* Richmond, Virginia: Organ Historical Society, 2000.

Owen, Barbara. "The Maturation of the Secular Organ Recital in America's Gilded Age." *Nineteenth-Century Music Review, 12* (2015): 95-117.

_____. *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century.* Raleigh, NC: The Sunbury Press, 1979.

Pappin, Gay Gladden. "The Organ Works of George Whitefield Chadwick." DMA diss., Louisiana State University, 1985.

Parkhurst, H. E. *A Complete Method for the Modern Organ.* New York: Carl Fisher, 1911.

St. Julien, Marcus, ed. "Lynnwood Farnam on American Organs." *The Tracker-Journal of the Organ Historical Society* (Fall, 2014): 23.

Tawa, Nicholas E. "Arthur Foote." *Grove Music Online/Oxford Music Online*. Oxford University Press. Accessed September 22, 2016.

_____. *Arthur Foote: A Musician in the Frame of Time and Place*. Lanham, MD: Scarecrow Press, 1997.

Temple Israel Archives. Temple Israel. Boston, Massachusetts.

Thayer, Eugene. *Eugene Thayer's Complete Organ School.* Boston: A. P. Schmidt, 1880. *The Etude.* (June, 1906): 432.

The Forty Programs Rendered by M. Alexandre Guilmant at Festival Hall, World's Fair, St. Louis. Together with Annotations by Mr. Ernest R. Kroeger. The Organ Historical Society, 1985.

The Musician 8. (1903): 414.

Thomson, Andrew. "Alexandre Guilmant," *Grove Music Online*/*Oxford Music Online*. Oxford University Press. Accessed November 30, 2016. http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/11996.

Truette, Everett E. *Organ Registration: A Comprehensive Treatise on the Distinctive Quality of Tone of Organ Stops.* Boston: C. W. Thompson and Co., 1919.

_____. *Musician* 15, no. 5 (May 1910): 348.

Unsworth, Andrew Emerserson. "Organ Pedagogy and Performance Practice in Boston, 1850-1900." PhD diss., Duke University, 2001.

Webber, F. R. "The St. Louis Exposition Organ." *The Tracker* 3, no. 3 (April, 1959): 5-8.

Whiting, George E. *Twenty Preludes, Postludes, etc., for the Organ.* Boston: A. P. Schmidt, 1877. Quoted in Wayne Leupold. "Organ." In *Performance Practice: Music after 1600,* ed. Howard Mayer Brown and Stanley Sadie (New York, NY: W. W. Norton and Company, Ltd., 1990).

_____. *Twenty-Four Progressive Studies for the Pipe Organ.* Philadelphia: Theodore Presser, 1912.

Williams, Peter and Barbara Owen. "Organ Stop." *Grove Music Online/Oxford Music Online*. Oxford University Press. Accessed October 26, 2016. http://www.oxfordmusiconline.com.proxy.library.nd.edu/subscriber/article/grove/music/20446.

Wilson-Dickson, Andrew. *The Story of Christian Music.* Minneapolis: Fortress Press, 1996.